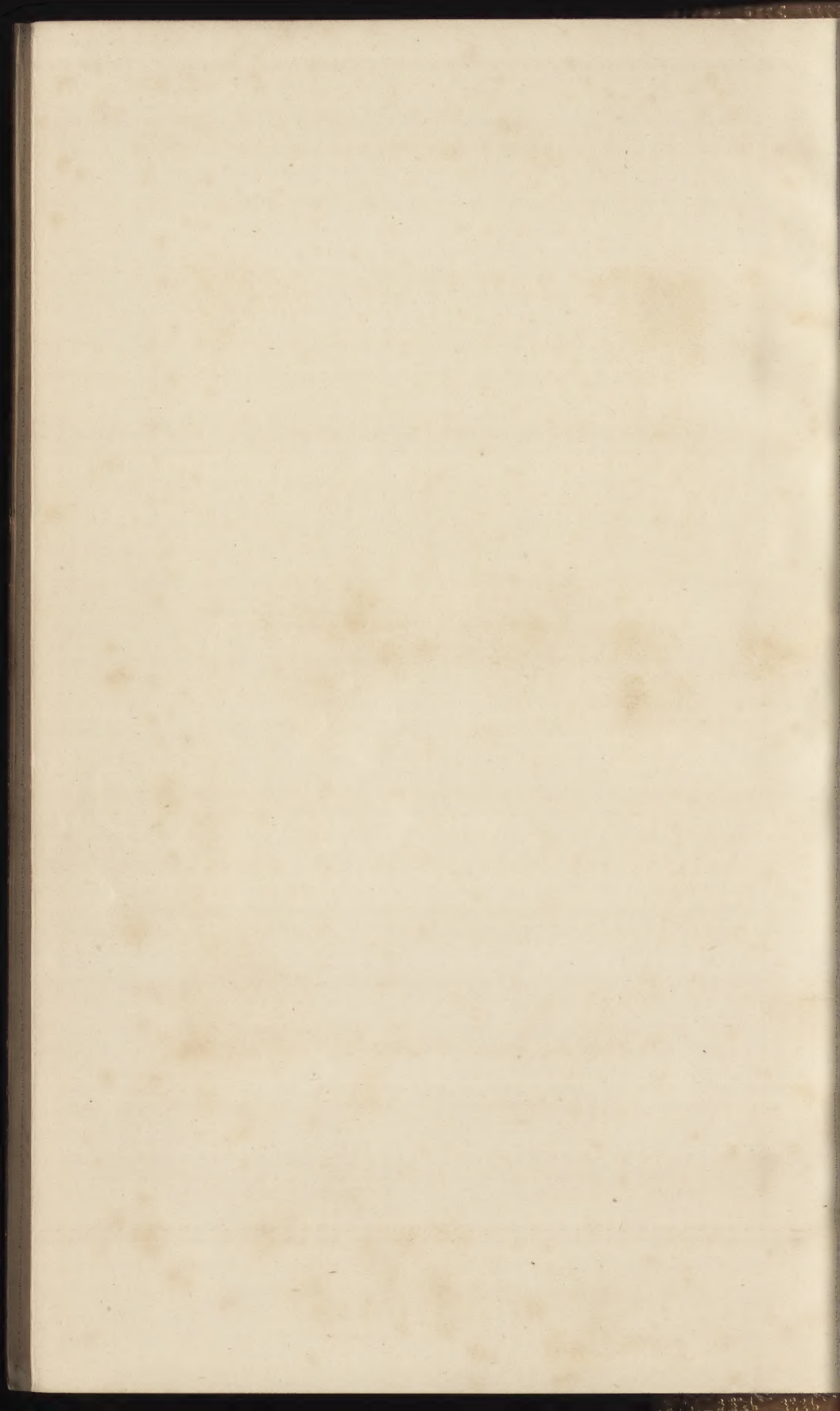


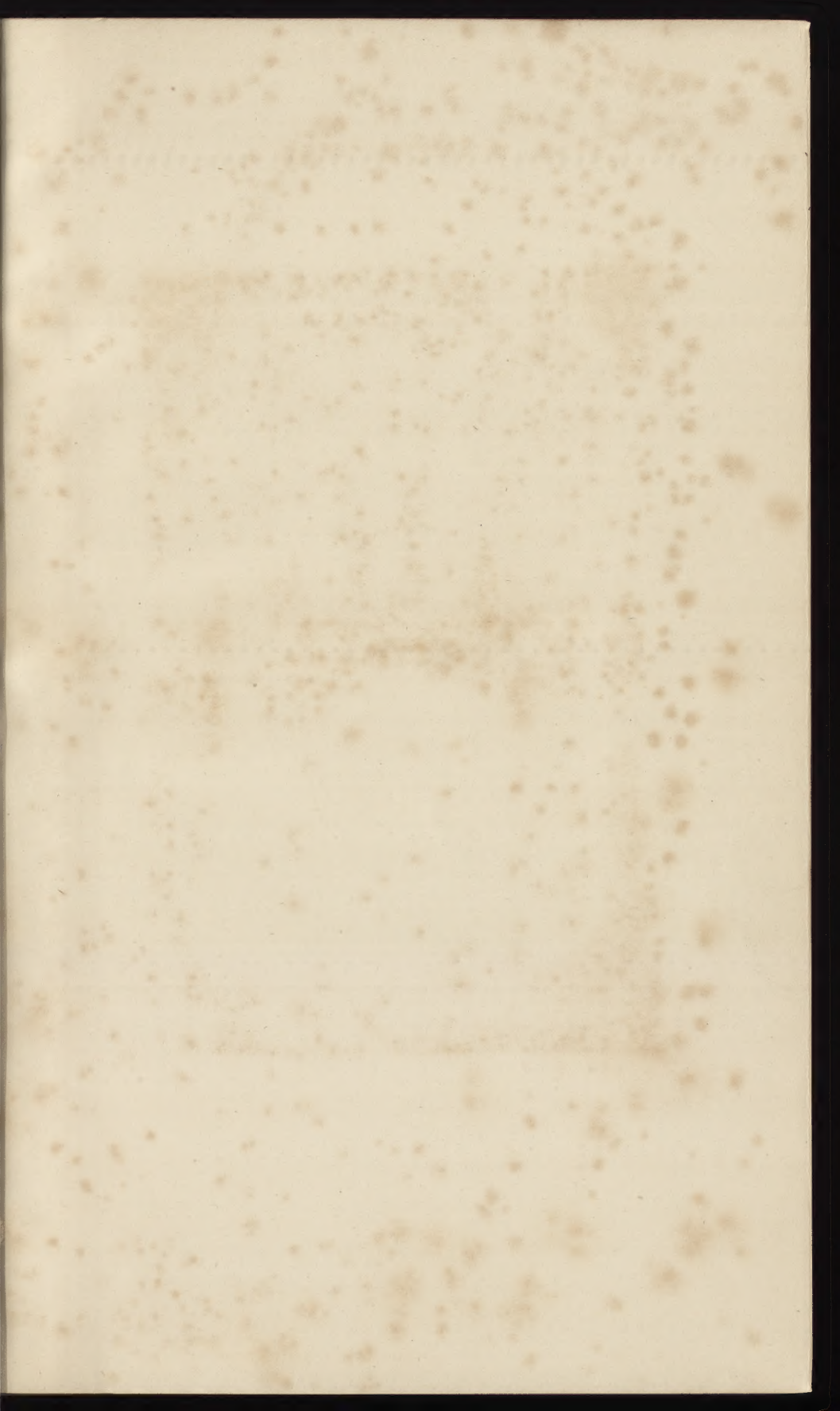
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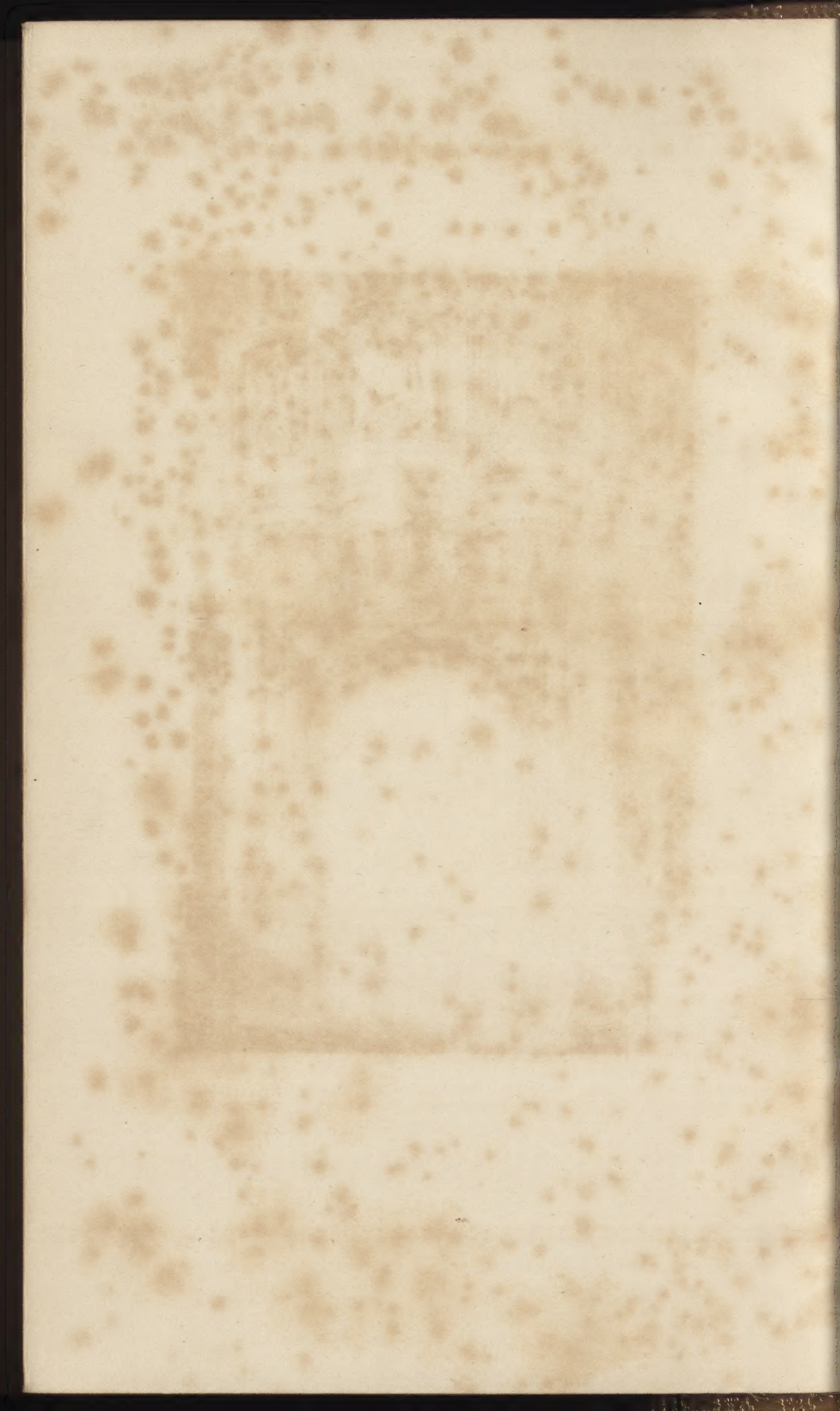
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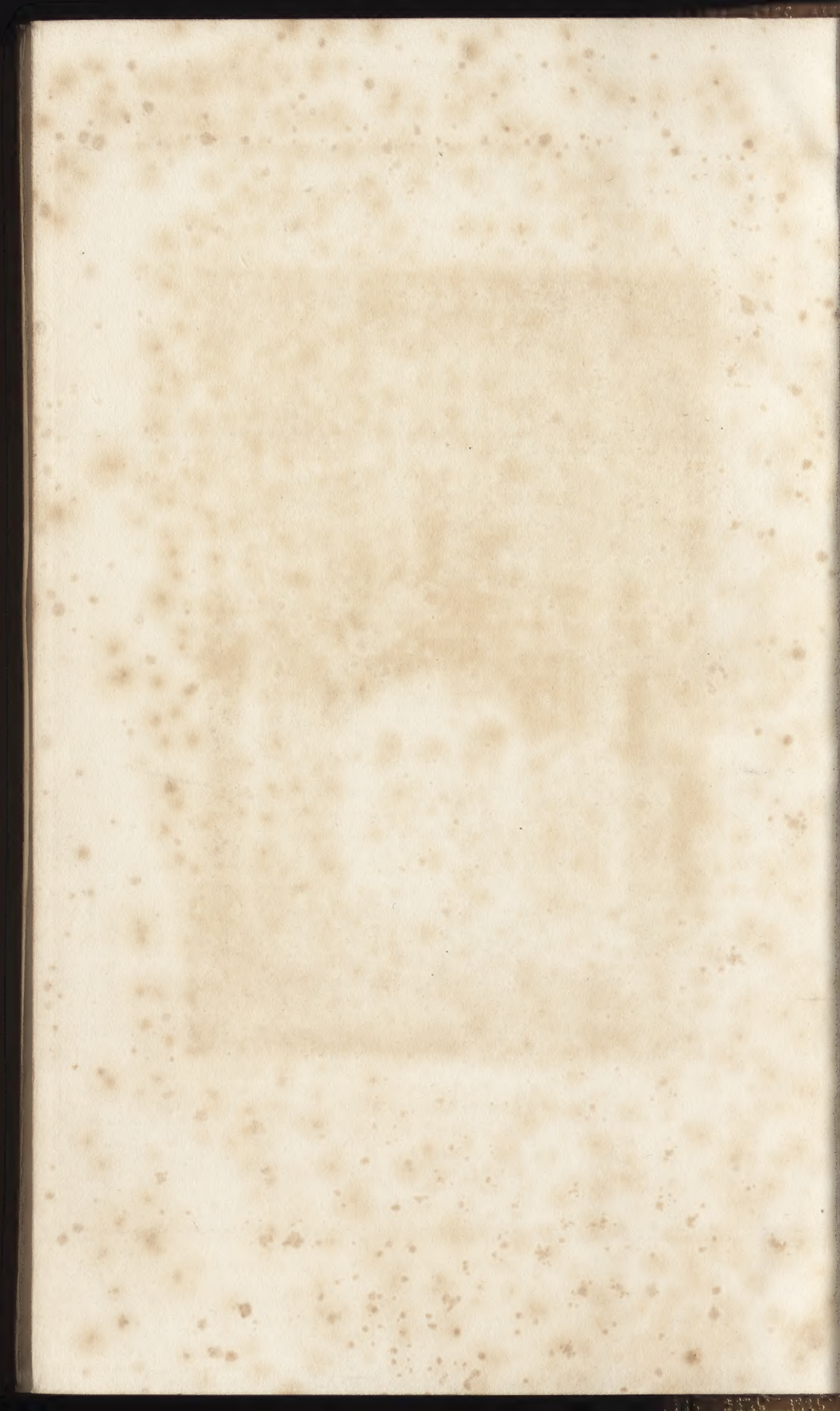


Drawn by J. Neale.

Engraved by J. Le Roux.

The Doorway of
HENGRAVE HALL
SUFFOLK.

London, 18th Feb. 1846, by J. Neale, of Bramett, St. Bla. & Co. Strand & Sherwood, Moyle & Jones, 11, Abchurch Lane.



VIEWS
OF
The Seats
OF
NOBLEMEN AND GENTLEMEN,
IN
England, Wales, Scotland,
AND
Ireland.

FROM DRAWINGS,
BY J. P. NEALE.

VOL. I.

LONDON:

PUBLISHED BY SHERWOOD, NEELY, AND JONES,
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AND
THOMAS MOULE, DUKE-STREET, GROSVENOR-SQUARE.

1822.

J. M'Creeiv, Took's Court,
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THE J. PAUL GETTY CENTER
LIBRARY

TO
HIS GRACE
JOHN RUSSELL,
Duke of Bedford,
MARQUESS OF TAVISTOCK,
BARON RUSSELL AND HOWLAND,
RECORDER OF BEDFORD,
F. S. A. &c. &c.
THE FIRST VOLUME OF
VIEWS
OF THE
Seats of Noblemen and Gentlemen,
IN
THE UNITED KINGDOM,
IS,
WITH HIS GRACE'S PERMISSION,
MOST RESPECTFULLY INSCRIBED BY

JOHN PRESTON NEALE.



ADDRESS.

HAVING completed my Sixth Volume, and thereby arrived at the limit I originally assigned to the work, I have to announce that this First Series of my Views of Seats here terminates. It will be found, I trust, that I have fulfilled all the engagements of my Prospectus, and performed my task with credit to myself, and satisfaction to my subscribers. I am certain, at least, that, during the period which has elapsed since the commencement of this publication, I have never remitted my exertions, nor have I once during its progress failed in that punctuality and regularity of publication, which are expected in a work appearing at stated periods, but which unforeseen casualties and unavoidable accidents too frequently prevent.

With respect to the manner in which my task has been executed, it may perhaps be deemed unbecoming in me to offer any remarks, nevertheless a few observations may be expected from me on the present occasion. In so many subjects as are contained in these Volumes, it is not to be expected that a perfect uniformity either of execution or interest should be preserved, yet I hope that the principal inequality will be found to arise from that increase of skill and knowledge in my profession, which I have acquired since it was first commenced: certain I am, that increased zeal and attachment to the pursuit, ought to have rendered my latter volumes superior to their predecessors. Neither have any pains been spared constantly to improve the literary department, and bestow upon it all the interest of which it was susceptible. Hitherto every work of this description has been materially defective in this point, for the letter-press accompanying each subject has been so scanty, so inadequate, and so obviously destitute of all research or information, that no importance can be attached to it. Here, on the contrary, it has been my constant endeavour to collect the most accurate descriptions of the various Mansions, and their local scenery; also copious biographical and genealogical details relative to the respective families to whom they belong, with lists of paintings and other objects of

virtù; in short, by bringing together under one view whatever deserved to be noted or recorded on the subject, to render these volumes not only interesting for their embellishments, but deserving a place in the library as a work of reference, and as a suitable companion to the numerous volumes illustrative of the topography of our empire, which we already possess. It is needless perhaps to dwell upon the number and splendour of the mansions of our nobility and opulent gentry, which, while they attest our wealth as a nation, exhibit also, in the most impressive manner, our national taste for whatever is beautiful in nature, or classical in art; presenting that happy union of splendour and comfort, which is so honourably characteristic of English feeling. Some of the subjects introduced in the work, may appear however to want that architectural character which should entitle them to notice; yet even these will be found to possess other claims to attention, either in the rich stores of art which they contain; the beauty of the surrounding domain; or the historical celebrity of the families of their possessors: in some instances, indeed, private friendship, and a grateful remembrance of past favours, may have induced me to insert the view of a residence possessing no remarkable features either of locality or architectural arrangement. These, however, are comparatively few, and the partiality, considering the motive, will, I hope, be readily excused. The candid critic, I trust, will be lenient in what regards my choice of subjects, when it is considered, that a variety of circumstances over which I had no control, have prevented my uniformly introducing such, as, under other circumstances, I should have selected. In the various excursions which I have undertaken for the purpose of making views, the principal object has required a route which has carried me from other mansions that I should else willingly have visited. These latter I have consequently been obliged to defer noticing till some other opportunity, and in the mean time have represented others as they came under my observation. Had I not pursued this plan, my work would have advanced very slowly and very irregularly. Circumstanced as I have been, I have been glad occasionally to avail myself of sketches furnished either by the proprietors of mansions, or by friends; for the extent of my plan rendered such a degree of co-operation and assistance necessary: without this, the task would have exceeded the powers of any individual, however great his ability, or however persevering his exertions. Respecting the execution of the plates, I may venture to speak more unreservedly, as there is less pre-

sumption in expressing my opinion of them, than of my own labours. I may conscientiously affirm, that I have spared no expense in rendering them deserving of the increased patronage which this publication has received; for both in this work, and in my History of Westminster Abbey, pecuniary emolument has ever been with me a secondary consideration, when put into competition with my character as an artist. I have therefore, out of justice to myself, as well as to my subscribers, been solicitous to employ able engravers. Nor do I regret having extended my original intentions as to the expenses attending the publication, for I find that liberality, in this respect, has proved, ultimately, the best policy, even with regard to profit, and has certainly very materially enhanced the character of this work. To those gentlemen who have thus assisted me, I here beg leave to return thanks for their assiduity and attention, and for those brilliant and beautiful specimens of their art with which they have enriched these volumes, which may fairly challenge any other publication of similar extent and upon the same scale.

There are likewise many other individuals to whom I owe grateful acknowledgments for sketches, loans of drawings, the communication of valuable information, and other assistance. Amongst these the proprietors of a large portion of the mansions deserve my sincere thanks for the numerous courtesies received at their hands, and for the readiness with which they have invariably supplied such particulars as I have solicited. To J. Steuart, Esq., of Dalguise House, Perthshire, and R. Morrison, Esq., of Bray, Ireland, architect, I am likewise greatly indebted; to the former, for many beautiful Scotch Views, and to the latter, for drawings of several of the noble mansions with which he has enriched our sister kingdom, and which, independently of their intrinsic excellence, are the more interesting as they have appeared in no other publication. Similar favours have also been conferred upon me by those eminent architects, W. Wilkins, Robert Smirke, jun., and J. A. Repton, Esqs. For ample assistance in points of genealogy and family history, my acknowledgments are due to Mr. T. Moule, whose intimate acquaintance with those subjects has rendered his communications of no common value. To this gentleman also belongs whatever credit may be attached to the literary department of the work; he having kindly taken upon himself this portion of the undertaking. Neither can I let the present opportunity pass, without expressing the proud and grateful sense which I entertain of the favourable opinion expressed by those Journals

that have taken notice of this Work, and I hope it will not be considered as ungrateful to many others, if I particularize the Literary Chronicle.

It now becomes my duty to say something respecting the Second Series of these Views. In its general form and plan I intend to make no alteration, but to preserve such an uniformity with the present Series, that it may be considered in every respect as a continuation of the same Work; it will, however, receive all the improvement that experience and long familiarity with the subject has suggested. In order to impart greater interest and variety to it, I purpose not to confine myself solely to exterior views of the mansion itself, but occasionally to introduce interiors; and to exhibit objects not absolutely attached to the principal edifice, although connected with, and belonging to it. In accordance with this intention, I shall give Five Plates in each Number of the New Series, but shall occasionally accompany them with Vignettes and Tail-pieces, illustrative of some building or specimen of architecture attached to the residences there noticed. These, for the most part, will consist of Entrance Gates, Lodges, Mausoleums, and Garden buildings; a rich profusion of which decorates the grounds of many fine domains, and which are worthy, from their intrinsic beauty, of being carefully delineated. Indeed it frequently happens that these structures partake more of an ornamental character than houses destined for the residence of a family; and display richer embellishment, and more classical taste in design than the Mansion itself. The Interior Views will constitute another novel and interesting feature in the work: in this respect there is a wide field for the draughtsman; for the residences of our nobility and opulent gentry not only abound with splendid examples of interior ornament and architectural splendour, but such subjects, with a very few exceptions, have not, until within a few years, been delineated. Among these will be found, magnificent Vestibules, Staircases, Saloons, Galleries, Libraries, Chapels, &c.; which, being comparatively secluded from public gaze, and inaccessible to public curiosity, are not familiarly known even to those who may have occasionally visited them. The effect of many of these apartments is impressively striking and grand, as well in respect to their architectural decorations and design, as the noble works of art with which they are graced. It is to be hoped, therefore, that this innovation will contribute greatly to increase the interest of the work. As specimens of the manner in which these Interior Views will be delineated and executed, I refer to the First Number, which

will contain the Entrance Hall and Oratory at Fonthill Abbey. In such subjects the utmost care will be taken to exhibit them with all the accuracy and precision which their various and minute details require.

In order to facilitate the execution of this part of my plan, I now take the opportunity of inviting those professional gentlemen who may be disposed to yield it encouragement, to aid me by the loan of drawings and designs, or supplying such information as may be in their possession.

It may not be irrelevant to observe, should any doubt be entertained, or any objection started as to either the propriety or the prudence of extending this publication beyond its original limits, that I should perhaps hardly have protracted my labours, had I not received so many flattering invitations from numerous quarters to prosecute them, it being in my power to do so without acting in the least dishonourably towards those subscribers who have so liberally patronized the present Series, and whose kindness, in fact, has stimulated my ambition, and flattered it with the expectation of continued success. May I add, that personal feelings have not been entirely without their influence, but that the pleasure I have derived from my employment, and my increased attachment to art—if not increased ability, have induced me to yield to the solicitations thus flatteringly expressed. The fickleness of authors, like that of lovers, is proverbial, and it is to be hoped even still more venial; lest, however, I should a second time be tempted to exceed my purposed boundary, I shall not restrict my New Series to any specific number of volumes, but leave myself perfectly at liberty either to protract or accelerate the termination of the work as circumstances may render eligible, or inclination may prompt. It will, however, at the conclusion of any volume, be at the option of the Subscriber either to proceed along with me, or to abandon me; each volume, in a work of this nature, being in some degree complete in itself, and having no further relation to the others, than as forming an integral portion of one greater whole. But being myself desirous to render this undertaking as complete as possible, I should have terminated it here with great reluctance, since so many noble mansions, and beautiful specimens of our domestic architecture still remain to be illustrated. Amongst these may be mentioned Fonthill Abbey, (to which the First Number of the New Series is entirely devoted) Ashridge, Chiswick, and a variety of splendid edifices not only in England but in Scotland and Ireland, several of which have never been before delineated. There are also many seats which deserve notice as being interesting on account of

the illustrious characters who have formerly occupied, or who still inhabit them. In selecting these, Abbotsford, the residence of Sir Walter Scott, Bart., has not been forgotten. It may perhaps be found expedient to recur to some of those subjects which have already been noticed, in order to illustrate them more copiously, or in some instances to exhibit important alterations that may have taken place since the former drawing was made.

Uniform with this work, both as to size, and the execution of its embellishments, I shall at the same time commence another, illustrative of our Ancient Ecclesiastical Architecture, as displayed in Collegiate and Parochial Churches. Many Drawings have been already prepared by me, and a considerable number of the Plates are in great forwardness; so that I may safely promise, that the one undertaking will not interfere with or retard the other. The plates will be engraved by the Messrs. Le Keux, or under their immediate inspection; and, aided by the powerful co-operation of such talents, I trust I shall produce a work highly interesting and gratifying, as well to the student of our national antiquities, as to the admirers of the fine arts in general. The success of my 'History of Westminster Abbey,' and the encomiums it has received, in some degree warrant a confidence that might else appear presumptuous. Truly grateful for the notice and the approbation which have been bestowed upon my past labours, I appeal to them as an earnest of my future undertakings, and trust that I shall never forfeit that judicious praise which it has been my greatest pleasure to have obtained, and which it will henceforth prove my highest pride to merit and to retain.

JOHN PRESTON NEALE.

*Bonnet Street, Blackfriars,
Jan. 12, 1824.*

Introduction.

GREAT BRITAIN may justly boast her decided superiority over every other state in Europe, in the grand display of its numerous Country Seats, presenting a succession of variety in the architectural embellishment, and surrounded by a landscape smiling with cultivation.

The Mansions of our nobility and gentry, completed at a vast expense, and manifesting a corresponding magnificence of appearance, are many of them the depositories of the choicest specimens of art in the Collections of Pictures, or Galleries of Sculpture. Natural history in all its branches is also elucidated in the Cabinets formed within their walls by the respective patrons; the Libraries, too, are rich in curious and rare examples. Nothing is spared to render these Residences separately, objects of the highest gratification to the artist or amateur in their various pursuits.

The architecture, and the internal accommodations, marking the prevalent and distinguishing features of each successive era from early time, will also prove not less worthy of investigation, than the individual inspection of the stores of art or varieties of nature, contained within the walls.

The following attempt to trace the origin and progress of Domestic Buildings, collected from many sources, and arranged with occasional remarks, is submitted with much diffidence: the inquiry was suggested by the ample illustration afforded to the subject by the different perspective Views contained in this work. It is a theme, the Editor is conscious, that demands a more laborious and lengthened research.

A RETROSPECT OF EARLY DOMESTIC ARCHITECTURE.

Of the habitations of the Ancient Britons, no trace is left; and it may be fairly admitted, that that rude though independent race were content with simple structures, not calculated for long duration; but from the Romans, who introduced a refinement in the manners and customs wherever their dominion extended, our ancestors rapidly acquired a regular, ornamental, and durable style of architecture; and the numerous and complete vestiges of tessellated pavements, baths, &c., at different times discovered, sufficiently prove that every convenience and elegant embellishment was in use by that refined people during the extent of their power here, and must have been possessed by the incorporated Roman-Britons, who remained after the calling back of the legions, in order to defend the heart of the Empire. Every example of early architecture remaining in the kingdom, partakes of the character of the Roman, but less and less fettered by rule; until by degrees the modes of building mis-called *Saxon*, prevailed. In this heavy manner were most of the few remaining instances constructed, demonstrating progressively less attention to decorative insignia; which, having originated in the imitations of the implements and utensils used in the ancient mythology, gradually disappeared.

The Saxons, an uncivilized people, were alike destitute of ability and inclination to add to the degree of perfection, which the natives instructed by the Romans had previously acquired. The frequent and harassing incursions of the more savage Danes, not only retarded the progress of architecture, but contributed to the destruction of many of its finest examples. Under Alfred, however, the arts revived and were protected, and that monarch is even admitted to have been skilful in architecture, and to have excelled his predecessors in elegance of building, and in the adornments of his palaces, consuming a seventh portion of his revenue in rebuilding the ruined Castles.

BARONIAL CASTLES.

By the Norman Conquest we were placed in a situation of receiving from Normandy, the arts which that comparatively enlightened people had cultivated. They were a nation fond of state and military splendour, and with the introduction of the Feodal system, a Castle became necessary to every large estate: the property acquired from the natives furnished the means, and they spared no cost in erecting on their various Baronies, edifices, in which extent, grandeur, and security were equally consulted. In the construction of these Castles, defence was the principal object aimed at; in their description, which more properly belongs to military science, a general idea will suffice. Of the very few which remain inhabited, the walls only convey the resemblance of the ancient Baronial residence; our customs and manners have so materially changed, that a Castle with its apartments arranged agreeably to their original destination, would not now be habitable. The walls were of surprising thickness, and towers of various heights appeared at the numerous angles formed by the irregularities of the ground plans; these had but few small apertures, and the gateway, generally entered by a stone bridge crossing the moat, was guarded by a portcullis. In the centre rose the Keep, of large dimensions and noble form; the area was divided into wards or courts, and was used as a theatre of feigned war, and the Baron, his Knights, and Esquires, engaged by turns in the chivalrous manœuvres of the age. Within these Baronial Fortresses the ancient territorial Peers displayed their hospitality united with much courtesy to their connexions and retainers, the children of their superior vassals, who there augmented the state of the household, and received their education, at the same time acquiring the accomplishments most conducive to their future fortune: at times, the Baron went forth in the morning to the chace, and returned in the evening accompanied by his Knights and Esquires, and attended by a retinue of yeomen and vassals on foot; the feats of the field concluded with festivity in the Hall:—"during feasts and other pacific solemnities, the shield of each Knight was suspended behind him: this first introduced carving as an internal embellishment of Castle Halls." In the larger chambers, suits of tapestry, (of foreign manufacture), were suspended from the arches of the roof to make separate rooms, and were

affixed to the walls as furniture. The tables were, it is conjectured, only boards placed on tressels, whence the modern term board; of the seats, coffers, proper to sit on, are sometimes mentioned, as also benches, of which some were covered with tapestry, others with leather stuffed. The Settle, now confined to country alehouses, is a remnant of very ancient use in the Mansions of the Great. The massive exterior oak doors were strengthened with rich iron-wrought foliage, highly ornamental, many specimens of which yet exist.

Of the *Baronial Castles* which remain, and are still inhabited by puissant and noble families, the most remarkable are ALNWICK, APPLEBY, ARUNDEL, BELVOIR, BERKLEY, LUMLEY, NAWORTH, RABY, WARWICK, and PICTON CASTLE, in South Wales.

PERIOD FROM THE NORMAN DYNASTY TO THE REIGN OF HENRY VII.

The institutions of the Feodal System, inculcated a high sense of honour and military pride, but admitted only two ranks of society, the potent Barons and their vassals, who were chiefly employed in cultivating the lands of the manor which they held under certain productive tenures, and rendering suit and service to their lords on all occasions; it is probable, that the towns near which the ancient castles are frequently to be found, were at first formed by the resort of the vassals of the feodal lords, with their families and property as near to the walls as possible. The only trade then carried on was by means of the periodical fairs; but society, gradually improving, was most materially benefited by the introduction of commerce, which now so conspicuously marks our national character.

Even from the time of Edward III. there certainly existed Mansions not completely castellated, but the instances remaining now habitable are so few, that a perfect idea would be with difficulty obtained; and rather than weary the reader with uncertain conjectures, we hasten to the period, when, by reference to the body of the Work, our chronological notices may be elucidated by example; and merely mention as conspicuous for their preservation, BRAMHALL in Cheshire, HAMPTON COURT in Herefordshire, LYPIATE in Gloucestershire, and WITHAM in Berkshire; all in the hands of possessors, who are not insensible to the peculiar beauties of these rare and venerable models of early taste.

The almost continual state of warfare in which the great Chiefs were engaged, and the long contention between the Houses of York and Lancaster, had at length destroyed many of the most ancient of the nobility; and at the same time brought about a very great change in the landed property of the kingdom, when Henry VII. attained the crown. His laws against engaging retainers greatly lessened the grandeur of the Barons; the statutes admitting the sale of their estates, together with the increasing luxuries of the times, completed the annihilation of their former exorbitant power; and the younger branches of many noble families,

whose fortunes were unequal to support them in a more exalted situation, embraced the opportunity afforded by trade to increase their patrimony. Commerce was encouraged from political motives by the monarch, who thereby created a new class of subjects, forming a balance to the power of the nobles, and by that means laid the foundation of a more equal distribution of wealth, much of which was anxiously applied to the decoration of the recently erected Mansions, which it was no longer necessary, as in former times, to obtain a license from the king to build: this important change in society gave rise to the many Country Residences which now appear on every side amid the perfection of agriculture, and which are a source of so much gratification to our national pride.

EMBATTLED MANSIONS OF THE REIGN OF HENRY VIII.

From the events of the preceding reign originated a new species of most sumptuous architecture, examples of which are rarely to be met with in their original purity. The same plan was continued in the succeeding reign; it was calculated for a display of much hospitality, afterwards rendered more necessary by the dissolution of the monasteries, where formerly the traveller had been entertained, and the poor provided with food: these now turned to the mansions of the nobility, for that support which was sometimes made a condition in the grants of ecclesiastical property. Magnitude was a necessary character of these piles, which presented an air of much seclusion; all the principal windows looking into the Quadrangle which the building surrounded. The larger Baronial Mansions shewed two of these open Courts: the first containing the lodgings of the household officers; the second, the principal and state chambers, with the hall and chapel.

These edifices were mostly constructed of brick, some faced with fine black flints, and ornamentally disposed in chequered and other varied forms; dates, and even names, have been so produced. The quoins, cornices, and other dressings were of stone. The principal decoration of the exterior was reserved for the grand entrance, which usually exhibited the ostentatious embellishments of heraldry. That of Hengrave Hall, selected for the title of our first volume—"is of such singular beauty, and in such high preservation, that perhaps a more elegant specimen of the architecture of that age can scarcely be seen." The chimneys were particularly curious, resembling groups of columns, with pedestals and capitals; they were also made of bricks moulded into forms of rich net-work, highly ornamental. The octangular Turrets of the gate and at the flanks of the building, were terminated by iron vanes curiously wrought, representing small banners of arms.

Among the appendages to the main building, besides the Stables and Kennel for the hounds, was the Mews or Falconry, where the hawks were kept. It was also customary to have large Store Ponds in the vicinity for the breeding and preserving of fish, which constituted an essential article of food; and when the Romish religion prevailed, were required in great abundance.

Most of the very sumptuous piles which owe their erection to the reign of Henry the Eighth, it is to be regretted, are now either in a state of dilapidation, or have been modernized; much of their peculiar character is, however, visible in the parts that remain of the magnificent palace of Hampton Court, also at Hengrave Hall, Compton Winyate, Penshurst, and New Hall, in Essex. The following mansions of that period are still inhabited, each exhibiting some interesting remain of the original architecture: Milton Abbey, Northamptonshire; Down Ampney in Gloucestershire; and West Wickham Court, in Kent.

When the fate of the numerous monastic institutions of the kingdom was decided by Henry the Eighth, many of the favourites of that monarch were enriched by the spoil, receiving noble Manors and large estates that had belonged to the dissolved houses: the monastic buildings were doomed to furnish materials for new mansions; as the Priory at Clerkenwell, pulled down by the Protector Seymour, to erect his Palace in the Strand, called after him, Somerset House; and, in other instances, they were actually converted into residences, as was the case with Chicksands Priory, in Bedfordshire; Milton Abbey, Dorsetshire; and Newstead Abbey, in Nottinghamshire. Of the architects employed in this reign, the names of but few have been transmitted to us. In the erection of part of the Palace, Whitehall, it is generally understood that Henry availed himself of the designs of the celebrated Hans Holbein: John of Padua, an Italian, is in some deeds termed "devisor of his Majesty's buildings;" Sir Richard Lea, an architect, also flourished in this reign. Before we enter upon the period when our ancient and national architecture was completely undermined by the introduction of parts neither strictly Grecian or Roman, and only serving to deteriorate where they were intended to adorn, we will pursue our investigation into the

INTERIOR OF THE ANCIENT BARONIAL MANSIONS.

The plans of these truly noble quadrangular buildings were exceedingly similar, they comprised an extensive range of apartments, which, in the present altered state of society, would be totally unnecessary: the very names of some of them are no longer familiar in Houses of recent date, though built upon the largest scale; and of others the application is totally different. The Hall, of modern time, is most distinct in its appropriation from the Great Hall of the Baronial Mansion, which was dedicated to hospitality and pomp. This apartment was the most conspicuous for its size, and generally occupied one side of the quadrangle, or open court; it was elevated the whole height of the building, having an open worked timber roof, enriched with ornaments, chosen from the heraldic insignia of the family, and producing an incomparably grand effect. The Great Halls are all that are now left of the

Palaces of Westminster, Eltham, Croydon, and Crosby House ; every one of which is a substantial and interesting fragment and exhibiting beautiful specimens of this most ingenious and highly ornamented mode of framing the roof : particularly worthy of notice also are the halls at Hampton Court, Penshurst, and Christchurch College, Oxford ; in the latter of which only is any remnant of its ancient use preserved, with the exception of the Coronation Feast, which has always been served in Westminster Hall ; each of these noble apartments present an uniform arrangement, most excellently calculated for the purpose to which they were adapted : a general description will equally apply to every building of the period to which we advert ; at the entrance of the Hall was usually a skreen, richly embellished with carvings, and supporting a Gallery appropriated to the minstrels retained in the service of the nobility, who here, accompanied by harp, cittern, and dulcimer,

“ Poured to lord and lady gay,
The unpremeditated lay.”

The great clock, with the bell, was over the skreen ; where the hall-bells of colleges are generally placed at present.

In the centre of the Hall was the hearth for the fire, which was either kindled against a reredosse, or in an iron cradle. Immediately over the fire was the lantern in the roof, a beautiful ornament to the exterior, and through the apertures of which the vapour escaped : this mode of warming the hall is still in use in some of the inns of court and colleges ; the more ancient reredosse exists at Penshurst. At the upper end the floor was raised, which constituted the High Pace or Deis, and here was the large projecting window, the numerous divisions of which were stained with the armorial escutcheons of the various connexions of the family, single, impaled, and quartered ; and at this part of the hall, under a rich canopy of state, sat the Lord of the mansion, and his family ; at the same table, on grand occasions, his superior guests were also placed ; down the sides of the hall were ranged the boards on tressels, with the forms or benches, for the inferior guests and dependents. The rank of the guests was farther discriminated by their situation above or below, the great saltcellar which was placed invariably in the middle of the table—the rich saltcellar of state in form of the square white tower, and used at the coronation feast is brought to our recollection. Though retainers were prohibited, numbers of domestics, wearing the silver badge either upon their left arm or on their breast, still contributed to the pomp of the festivals ; at extraordinary entertainments, the task of arranging the guests, which commonly devolved upon the seneschal or steward, was undertaken by persons of rank, nominated for the occasion ; as at the feast given by George Neville, Archbishop of York, at his consecration, the following offices, viz. The Steward,

Treasurer, Comptroller, Carver, Cupbearer, Sewer, Marshal of the Hall, attended by eight knights, besides esquires and grooms; the Panter, Ewer, Keeper of the Cupboard, and Surveyor of the Hall, were each filled by Barons or Knights. The heralds also generally attended the festivals of the nobility, who affected almost regal state; and, as well as the minstrels, were allowed to have claims upon their liberality: their bounty, on these occasions, was termed a *Largesse*.

The floor of the hall was strewed with rushes, and the walls were decorated with the instruments either of war or the chase; the wine, at the feasts, was handed round in massive silver bowls, and in houses of the superior nobility, the display of silver was great, other services were of pewter, piled upon the court cupboards and placed near the high board in the hall, which answered in their use to the *beaufet* or more modern sideboard. Two of these cupboards are now in Stationers' Hall, which, on festivals, are garnished with the flagons, cans, cups, beakers, and other vessels of silver belonging to the company, some of which are remarkably large; but a particular description of this piece of ancient furniture is given in the "*History of Craven*," taken from one that formerly stood in the hall at Skipton Castle, made between the years 1527 and 1542: "It is about five feet high, rather more than four in width, and two in depth; the sides are fluted pannels. In front are three doors and two drawers, on one of the uppermost doors, are the arms and supporters of the family of Clifford, on the other the Garter, between them a beautiful gothic tabernacle; on one of the drawers below there was remaining, till lately, the word *Merrie*; on the other, encircled with rich Gothic carving, *I. H. S.*"

The splendid entertainments to which the great halls were chiefly devoted, generally consisted of three courses, and were concluded with a service of Wafers, and *Ipocras*, a kind of spiced wine, followed by a dessert of spice and confections. These feasts being frequent, were the means of rendering the nobility extremely popular; the poor also were daily partakers of their hospitality and charity: near the hall-skreen stood the almes tub, from which the steward or almoner distributed a dole of meal to each; at the gate of Lambeth Palace the dole is still given at stated periods, an ancient and laudable custom. Near the Hall was situated the Great Kitchen: at the half door or hatch, of which the attendant domestics received the dishes for the entertainment; these were placed on a broad shelf on the top of the hatch, and from thence quickly conveyed to the tables; every description of furniture, as well as the utensils of the Kitchen, was upon the largest scale; and in the bakehouse, the ovens were of an immense size, some have been described fourteen feet diameter; the peel now used is supposed to have derived its name from the mould or frame for the large venison pasties in the shape of a castlet or peel.

Other domestic offices connected with the Hall, and necessary for the Household of a Nobleman of high rank at the period we have been describing, when their entertainments were conducted upon such an extensive scale, were the Buttery, the Pantry, the Ewrye, the Spicery, the Pastry, the Confectionary, the Larder, the Pitcher House, the Sellar, the Poultry, the Boiling House, the Scalding House, the Squillery, or Scullery, the Chandlery, and the Laundry. The Almonry, or Eleemosynary, as well as the Chapel, were also upon the Basement story.

The Domestic Chapel, as it was only intended for the Household, was comparatively small, but was generally embellished with decorations of the most beautiful and imposing description: the altar, with its crucifix of elaborate workmanship of ivory or silver, its windows stained with subjects from Holy Writ, and the walls painted with scrolls containing legends of Scripture.

A remarkably spacious Staircase, having its parapet richly ornamented with carvings, and the newels surmounted with small statues, generally displaying the armorial insignia of the family, led to the Great Chamber, where the Levee of the Baron was held; or at other times, for the reception of company in a morning, previous to their departure for the sports of the field. It was hung with tapestry, the manufacture of which in the reign of Henry the Eighth, was introduced to this country. These hangings were of the richest description, far superior to our modern paper, even of the most costly manufacture; and when met with is eagerly inspected by the lover of antiquity, for the representations of costume, warlike instruments, buildings, &c. that are displayed upon them. In the large Bower Windows of this apartment, the company would occasionally retire for more private conversation; by means of which, all the news of the day was then circulated: these windows generally looked into the court, and the Ladies might from thence observe the Tilting match, or preparations for the Chace going on. At the entrance of these large chambers was a skreen, having sometimes a curtain, as may be seen in some of the paintings of the time.

The Chimney pieces were of the largest dimensions, and were generally charged with Armorial bearings, but at other times sculptured with Historic or Classic subjects. Within them were the dogs for supporting the wood of which the fires were made; an example of them we have mentioned, as being at Knole, in Kent; formerly in Hever Castle:—much curious workmanship was frequently bestowed on them.

The Great Parler was used chiefly for conversation, as its name implies, and occasionally as a private dining room; other Parlers were for the use of the ladies, who here carried on their various works of embroidery &c.; these were wainscotted in small pannels curiously carved.

These Mansions were most conveniently adapted for the immense establishments supported by the nobility of the sixteenth century. The Earl of Northumberland, one of the most powerful barons of that period, retained in his service as many as two hundred and twenty-three persons, as appears by the "Book of Regulations, &c. began in 1512;" and Thomas, Earl of Dorset, had in his family little less than two hundred, as related by his chaplain George Abbot, afterwards Archbishop of Canterbury, in his eulogium after the Earl's decease in 1608; but at the same time he observes it was "a rare example when house-keeping is so decayed."

The gradual change, which our increasing commerce had greatly contributed to produce in society, occasioned a progressive alteration in the system of œconomy among the great. Country residences became more numerous, but less extensive in their plan; more agreeable to our refined idea of comfort, and less splendid and ostentatious. We cannot fail to express the pleasure with which our fancy dwells on the ancient baronial Mansion, encompassed by a great extent of domain, and approached through an avenue of spreading trees: the magnitude of the building, its irregularity and grandeur of design, its diversity of form in its various parts, and the rich decorations both of painting and gilding on its exterior, are far more calculated to strike the imagination than the most correct model of the Grecian school.

In tracing the outline of the revolution, effected in our domestic buildings, we discern the dawn of classic art in

THE ARCHITECTURE UNDER THE REIGNS OF ELIZABETH AND JAMES I.

In the reign of Queen Elizabeth, and through the medium of Italy, France, and Flanders, were imported, by the taste of the artists of each country who were occasionally employed in England, the rudiments of Classic architecture, first to be noticed in the fantastic ornaments which were originally introduced upon, and mingled with, the ancient style of building; these consisted of panels of elaborate workmanship, balustrades, and small statues; and were succeeded by columns and pilasters of the several orders, having their shafts and pedestals covered with reticulated ornaments. Terms, sculptured brackets, and caryatides supporting entablatures, were also adapted to the large chimney pieces on the interior and to the porch and centre compartment of the Front on the exterior, which may be observed in the doorways at Blickling Hall and Ingestrie, both excellent examples of the age in which they were built; and which are represented in the title-pages to vols. II. and III. Medallions and busts of the twelve Cæsars were also frequently introduced, at this period, together with pyramids, globes, obelisks, and allegorical devices, intermixed with shields

of arms and family cognizances, forming a Style rich and gorgeous in its display of ornament ; but reducible to no definite character.

The following list, including the finest specimens extant of this peculiar manner of building, will sufficiently illustrate the subject.

ELIZABETH.	JAMES I.
Loseley, <i>Surrey</i> 1568	Bramshill, <i>Hampshire</i> —
Hardwicke, <i>Derbyshire</i> 1570	Knole, <i>Kent</i> 1605
Longleat, <i>Wiltshire</i> 1579	Holland House, <i>Middlesex</i> 1607
Barlborough, <i>Derbyshire</i> 1583	Lulworth Castle, <i>Dorsetshire</i> 1609
Burghley, <i>Northamptonshire</i> 1585	Ham House, <i>Surrey</i> —
Wollaton, <i>Nottinghamshire</i> 1588	Browsholme, <i>Yorkshire</i> 1610
Longford Castle, <i>Wiltshire</i> 1591	Hatfield, <i>Hertfordshire</i> 1611
Charlecote, <i>Warwickshire</i> —	Charlton, <i>Kent</i> —
Montacute, <i>Somersetshire</i> —	Crewe Hall, <i>Cheshire</i> 1612
Gayhurst, <i>Buckinghamshire</i> 1601	Flixton, <i>Suffolk</i> 1615
Beauesert, <i>Staffordshire</i> —	North Court, <i>Isle of Wight</i> 1615
Charlton, <i>Wiltshire</i> —	Audley End, <i>Essex</i> 1616
Ingestrie, <i>Staffordshire</i> —	Blickling, <i>Norfolk</i> 1620

It must be observed that Knole in its plan and external appearance partakes of the style of the æra in which it was originally erected, having the principal windows towards the Inner Court ; when at the date to which we have assigned it in the above list, they were made to give a view of the garden or of the surrounding country. The great alterations made at Knole in the time of the first Earl of Dorset, give it the complete characteristics of that period. Bramshill and Ham House have each the traditional date affixed to them : the one is apparently much older, the other more recent than the time of Henry, Prince of Wales, for whom they are both said to have been erected.

To the chief Mansions of the period now under our notice, were attached Gardens as peculiar in their arrangement as the varied architecture of the buildings themselves. No garden of the age of Elizabeth now remains ; but a most curious and complete description may be found in the Essays of Sir Francis Bacon, written about the end of her reign. In one of them, that great man has laid down most perspicuous rules for forming a garden upon a magnificent scale, to which he devotes a space of thirty acres, to be subdivided into a *green* or lawn of four acres, a garden of twelve acres, and a *heath* or pleasure ground of six acres ; having, on either side those three divisions, an *alley* of four acres in extent, answering we may suppose to the modern shrubbery. The green in front to be kept finely shorn, as nothing is more pleasant to the eye, and to have on each side a *covert alley upon timber frames* about twelve feet in height, forming a shady walk leading to the garden. *Knots of figures* lying under the windows of the House are considered as too trifling to be admitted into this plan.

The garden to be a perfect square, encompassed with a *stately hedge*,

raised upon a bank set with flowers, and *arched upon pillars of carpenter's work*, ten feet high and six feet broad; over the arches an entire hedge of four feet high, framed also upon trellis work, upon which, over every arch, *a little turnet to receive a cage of birds*, and over every space between the arches, some other little figure, *with broad plates of round colored glass gilt for the sun to play upon*.

The ground within this curious enclosure is left to be laid out in variety of device, but not too complicated. *Images cut in juniper, or other garden stuffe*, are not recommended, but little low hedges, with *some pretty pyramids*, and a few *fair columns on frames of carpenter's work*; statues also for state and magnificence; the walks or *alleys* are to be spacious, and some are to be set with burnet, wild thyme, and water mints, which perfume the air most delightfully when trodden upon and crushed. In the very middle of the garden should be raised a mount thirty feet high, surmounted by *a banquetting house with chimneys neatly cast*, and not too many windows; this mount to have three ascents, made in perfect circles without fence, and wide enough for four to walk abreast. Two sorts of fountains are described: one that spouteth water, ornamented with images of marble or gilt, to be forty feet square, with steps up to it and a pavement about it; the other *a bathing pool*, with the bottom finely paved, and the water in perpetual motion, encompassed by rails of low statues, and embellished *with colored glass and such things of lustre*. In the garden should be some *fair alleys* ranged on both sides with fruit trees, and some pretty tufts of fruit trees, and arbors, with seats set in some decent order, but these by no means set too thick. Aviaries, unless they be turfed and have living plants or bushes set in them, are not to be introduced. In *he heath* or wilderness, of which the most remote part of the plan is to consist, there should be no trees, but thickets of sweet briar, honeysuckle, and wild vine; the ground set with violets, strawberries, and primroses, and, to give it a natural wildness, little mounds with standard roses, fruit trees, &c., which must be kept cut that they grow not out of course. The shrubbery or *side alleys* to be sheltered from the heat, to have variety of walks finely gravelled, not grass, and planted with fruit trees of all sorts, as well upon the walls as in ranges; the borders set with fine flowers but sparingly; and at the end of both the side grounds *a mount of some pretty height*, leaving the wall of the enclosure breast high to look abroad into the fields.

This ideal garden, suggested, it is presumed, by the best models extant, and probably reduced to practise at Gorhambury, furnishes us with an exact and curious display of the horticultural taste of the age. It will not escape notice that in this plan the pleasure and fruit garden are united, although now kept perfectly distinct; the mention of colored glass will also remind us of the modern conservatory rich in that material.

It remains to be observed that Longleat in Wiltshire, the seat of the Marquess of Bath, is the earliest specimen of classical architecture in this kingdom. It was completed in 1579, upon designs obtained in Italy by John Thorpe, who has by some, been supposed to be the same John of Padua mentioned before, and so named from his having studied at that city. Audley End was built between 1603 and 1616, by Bernard Jansen, a Flemish architect of great repute ; but the model, still preserved by Lord Braybrooke, was procured from Italy.

John Smithson, a native of this country, was sent to Italy by the Earl of Newcastle, to collect designs for his improvements at Bolsover, in Derbyshire, began in 1613, but now in ruins : these are the artists who have the merit of leading the way to

THE INTRODUCTION OF GRECIAN ARCHITECTURE INTO ENGLAND.

The science of architecture in its utmost perfection had been brought to maturity in Greece. The Doric order, the most ancient and chaste ; the Ionic, distinguished by its volutes ; and the Corinthian, having its capital adorned with the leaves of the acanthus, were each denominated from the people among whom they were invented. These orders, with considerable modifications, were adopted by the Romans in their sumptuous edifices. That nation added to them the Tuscan order, which takes its name from the people of Tuscany ; and the Composite : the first derived from the Doric, the last from an union of the Corinthian and Ionic. These form the five orders of Vitruvius, the Roman architect ; under whom architecture arrived at its greatest glory in the reign of the Emperor Augustus, who was accustomed to boast that he had found his capital of brick and left it of marble. The science had not declined in the time of the Antonines, but with the fall of the Western Empire it sunk into corruption.

In Italy a spirit of revival commenced in the fifteenth century, under the auspices of the Medici family. The architect of the Pitti Palace, at Florence, Leon Bastista Alberti, was the first who endeavoured at the restoration of classic taste ; his writings upon the subject acquired him the name of the modern Vitruvius.

Michael Angelo Buonarotti, who flourished from 1540 to 1563, attained the theory of ancient art by a careful admeasurement of the magnificent remains of antiquity, and contributed greatly by his comprehensive genius to revive the purity of ancient architecture.

But the great genius of modern Italy, whose rules were most generally adopted in this country, was Andrew Palladio, a native of Lombardy, born in the year 1518 : having formed his designs entirely upon the ancient models, he acquired the greatest simplicity and purity of taste.

His superior claim to elegant and graceful design was readily acknowledged by his contemporaries in science; by them he was distinguished and extolled as the Raphael of Architects. And it is even affirmed that he has never yet been equalled by his successors in art.

The Palladian Style has continued to retain its attractions to the present day, when our sources of imitation are so abundantly multiplied, and almost every city in Greece has contributed an addition to our examples in classical architecture, and given the present age a decided preeminence wherever the Grecian model has been strictly adhered to.

One beautiful design of Palladio's, that of the villa Capra near his native town of Vicenza, has always been justly admired for the exquisite harmony that prevails over every part of the edifice. This has been frequently adopted in England, as a model, in situations where a display of superior taste was intended, but always upon a smaller scale than the original; as at Footscray Place in Kent; Mereworth, in the same county; and at the more celebrated villa of the Earl of Burlington at Chiswick.

In his great admiration of the architect, that nobleman published the works of Palladio in 1730, which may be consulted with the greatest advantage by the professional student, as well as by the amateur of genuine architecture: it was probably an attentive study of the masterly structures by the hand of Palladio that meliorated the taste, improved the genius, and contributed to establish the future fame of the man, who at the period of which we are now treating, fixed the standard of architecture in England.

Inigo Jones was born at London in the year 1572, and as an apprentice to a joiner, first acquired an accurate knowledge of the mechanical and subordinate part of his profession. His superior talents early attracted the notice of a munificent patron of the arts, Thomas Howard, Earl of Arundel, at whose expense he explored Italy, and enriched his mind by the contemplation of its architectural treasures. Christian the Fourth invited him to Denmark, from whence he followed the train of the Danish monarch to his native country; and as soon as he arrived, was appointed Architect to the Queen of James I., sister to the king of Denmark. In this capacity he rebuilt the water front of her majesty's residence at Somerset House, then called, in compliment to her extraction, Denmark House.

This Façade by Jones was remarkable as the first chaste design formed upon the antique, erected in this country; though it is now demolished, many views of it remain to satisfy the curious investigator. The actual elevation upon the same design, has been judiciously carried into execution in the new front of the County Fire Office, in Waterloo Place, London; where, amidst a profusion of modern buildings, occupying an

extensive range, it is not exceeded by any one of them in purity of taste, or in elegant simplicity.

Inigo Jones visited Italy a second time for the purpose of farther improvement in his profession, and we may regret, that our national pride was never gratified by the complete execution of his masterpiece in design, the Royal Palace at Whitehall; an edifice originally conceived upon a scale so magnificent, that it would have rivalled in splendor the Louvre or the Thuilleries. The ground plan, an immense parallelogram, 1152 feet long, by 874 feet deep, having its extreme length east and west, extended over the space between the river Thames, and St. James's Park, and fronting Charing Cross, and the city of Westminster; a situation not to be exceeded by any the imagination could suggest, for a Palace. It included seven courts, the largest in the centre, and three on each side.

The centre court in the division towards the Park was designed to have been circular, having a gallery supported by gigantic termini called Persians; whence its name, the Persian Court: this was an original and magnificent idea, and would have produced an effect grand in the highest degree. The only part erected was the Banqueting House, intended for the reception of foreign ambassadors, which was built in 1619. This portion of the intended Palace consists of three stories; the first or basement rusticated, the second story has Ionic columns and pilasters, designed upon the purest Roman model; the third story is devoted to the Composite Order, farther enriched with masks and festoons of flowers between the capitals of the columns, each story distinguished by its proper entablature, having its frieze plain, and the whole crowned with a balustrade. Its elevation in point of chastity and elegance is frequently referred to as a model of perfection. It was completed at the expense of 17,000*l*. It is from the designs of this Palace that we ought to estimate the abilities of the architect, whose superior genius effected so complete a change in our domestic buildings.

The distracted state of the times which followed the accession of Charles I. prevented the completion of the Palace; but a confirmed taste for the genuine antique had been sufficiently established, and completely superseded that mixed and extravagant style, which, to the destruction of our ancient mode, had been adopted chiefly from the Flemish and early Italian architects during the reigns of Elizabeth and James I.

The following list of Mansions will mark the progressive change we have alluded to: where the seat was not built by Inigo Jones, it was generally understood to have been erected from his designs.—This celebrated architect died in 1651.

HOUSES BUILT BY INIGO JONES.

Albins, near *Ongar, Essex.*
 Pishobury, *Hertfordshire.*
 Ambresbury, *Wiltshire.*
 Gunnersbury, *Middlesex.*
 Coleshill, *Berkshire.*
 Stoke Park, *Northamptonshire.*
 The Grange, *Hampshire.*
 Wing, *Buckinghamshire.*

HOUSES ALTERED BY INIGO JONES.

Cobham Hall, *Kent.*
 Broom Hall, *ditto.*
 Wilton, *Wiltshire.*
 Sion House, *Middlesex.*
 Brympton, *Somersetshire.*
 Castle Ashby, *Northamptonshire.*
 Kirby House, *ditto.*

Some of these it is true have been totally destroyed, and others altered by caprice, but the views of all are preserved, and upon a reference to them it will be seen, that not only the elevation underwent a total change, but that the ground plan varied almost in the same degree; the enclosed quadrangle, or the more recent half H were discarded for a less diffused plan, except where the offices were connected by a colonnade or piazza in one long line of front, widely differing from the plan of the ancient mansion originally borrowed from that of the monastery. The elevation was now varied to admit the stately portico having the tympanum of its pediment filled with the full heraldic achievement, the badge of an earlier age; armorial bearings were also still introduced, but in cartouche shields, of Italian origin, over the doors and chimney-pieces. The large hall, the scene of former festivity, with its timber roof and long table, was entirely excluded in the new arrangement; the present hall of entrance and communication with the different suites of apartments being of totally different appropriation, and derives its origin from the Italian *Sala*. The mullioned window with its small quarries or panes of coloured glass, was succeeded by the sashed frame, whence, as well as from the raised terrace environing the building, the beauties of the surrounding country might now be viewed. The more splendid habitations still admitted a glare of ornament, and a gothic richness of decoration in the painted allegories upon walls, ceilings, and staircases, by Rubens, Verrio, or La Guerre: the ceiling of the Banqueting Room at Whitehall by the first named artist is, without exception, the finest display of composition, drawing, and colouring in the kingdom; and notwithstanding the gross absurdity in the design, will continue to be admired as the production of an inimitable master of his art.

The nobility and gentry at this period seemed to aim at distinction, as much by their attention to learning and the arts, as by their superiority in affluence. Large importations of pictures from the Continent embellished the cabinets of the connoisseur, and galleries were erected for the reception of antique statues, a taste for which was first encouraged in this country by the Earls of Pembroke and Arundel, the Duke of Buckingham, and the monarch himself.

The dissensions of the nation, embittered by religious antipathy, for a long time retarded the useful progress of art; and it was not until after the Restoration, that any considerable advances were made in classical design.

DOMESTIC ARCHITECTURE IN THE REIGN OF CHARLES II.

Upon this reign Lord Orford has justly remarked that "the Restoration brought back royalty, not taste;" every decoration appears to have been derived from France; our mansions, gardens, statues, pictures, and all the minutiae of art. Nothing could be opposed to the gorgeous splendor seen at the court of Lewis the Fourteenth, the most servile imitations met the most ready acceptance. The greatest architect of his time went no farther than Paris to complete his studies, his own native genius fortunately predominated and supplied every other deficiency; and in the works of Sir Christopher Wren, we certainly find less of the exuberant French school, than in the buildings of his contemporaries and his immediate followers. Hampton Court Palace, which he altered, to accommodate the change of manners, is almost the only mansion in which his hand appears. The elevations of that edifice are truly magnificent and princely. That this great architect was gifted in a superior degree, and possessed the purest taste, the beautiful outline of the dome of St. Paul's sufficiently evinces; but his too frequent employment of the carvers Bird and Gibbons, and, by their means, loading the front with a profusion of petty ornament, as festoons and pendants of flowers, vases, and masks, tended to impair and disfigure the chaste outlines of architecture, and to fatigue the eye, where it ought only to dwell with pleasure.

In gardening and planting, we actually employed French artists, from a dearth in the profession at home. The avenues of trees planted at given distances, the long strait walk, and equally strait canal, are all of French origin, as well as the geometrically formed parterres and fantastically cut hedges, in every variety of shape; water-works of every description, from the simple jet d'eau to the broad cascade; sometimes exhibiting a single triton, at others a whole fable from Ovid's *Metamorphoses*, which has furnished the design for a fountain at Versailles. Statues were considered indispensable in forming a perfect garden, from the single figure to the complete group in the greatest variety of composition: vases exhibiting bas reliefs, and foliage richly sculptured, were also occasionally introduced.

The finest example of a noble residence in this country, erected in the manner which we are now describing is Chatsworth in Derbyshire. Caius Gabriel Cibber, a Dane, was much patronized by William, Duke of Devonshire, and executed most of the statues which abound at that place. His contemporaries in art were John Bushnell and Francis Bird.

The profusely ornamental style, of which the gardens at Chatsworth form the best existing example, a never-ceasing love of variety may possibly revive, always bearing in mind, that the introduction of too much water suits not the humidity of our climate. But our Gardens were soon destined to lose the air of Italian grace and French liveliness which had recommended the adoption of their peculiar fashions. On the accession of William III., the nobility of this country obtained their ideas of pastoral beauty from Holland, and their rural retirements, according to the taste of that nation, were then surrounded by a space levelled to a dead flat, and divided by Canals; the slightest inequality of ground was converted into a terrace ascended by stone steps, broad gravel walks were distinguished by ranges of trees, or impenetrable hedges of holly and yew, with a high wall bounding the landscape. The façade of the Mansion usually built of brick of a fine red colour, was relieved by an equal distribution of stone sometimes without uniformity or regularity of design; the roof of great height, admitted two tier or more of dormer windows, and rose from a heavy projecting cornice which occupied the situation of the balustrade. Dalkeith House in North Britain, a noble architectural specimen of this period, was erected after the model of a Palace of the Princes of Orange, at Loo, in Guelderland.

ARCHITECTURE OF NOBLE MANSIONS IN THE EIGHTEENTH CENTURY.

In the Reign of Queen Anne, though but little advancement was made towards acquiring a pure taste in design, a very evident love of splendour and magnificence prevailed in the Noble Mansions of that period. Blenheim, in Oxfordshire, it is true, was erected at the public expense, by the overflowing of national gratitude, for services rendered to the state; but its rival in grandeur, Canons, in Middlesex, was built entirely by an individual, whose vast ideas of splendour have generally obtained for him, the appellation of "The Grand" Duke of Chandos; his household establishment was formed upon a scale suited to that of a sovereign prince, and he was even occasionally attended by a military guard. After the death of the Duke, this pomp was found to be quite incompatible with the decreased income of his immediate successor, and the princely palace having existed little more than thirty years, was entirely demolished, but from scattered portions left, "*ex pede Herculem*," we have enough to judge of the magnitude of the design. Its melancholy fate has been followed by other Mansions almost equally splendid, though not built upon so extended a scale; such as Eastbury, in Dorsetshire, the seat of Lord Melcombe Regis, and the magnificent habitation of Sir Gregory Page, at Blackheath: their rapid downfall were the effects of new families emulating too rashly the liberal spirit and unbounded pomp of the ancient Baronage. While Prior Park, in Somersetshire, which occupies more than a thousand feet of frontage; Petworth House, in Sussex, built by the Duke of Somerset; Heythorpe, in Oxfordshire, built by the Earl of Shrewsbury;

Castle Howard, in Yorkshire, by the Earl of Carlisle; Bramham Park, in the same county; and Appuldurcombe, in the Isle of Wight; remain proud examples of an age of magnificent architecture.

In the commencement of this Century, the architects whose superiority of design deservedly placed them at the head of their profession, were Sir John Vanbrugh and James Gibbs; the first was of Dutch extraction, and the latter studied the first principles of his art in Holland. The most celebrated buildings by the hand of Vanbrugh, are Blenheim, Castle Howard, Duncombe Park, Grimsthorpe, Kings Weston, and Seaton Delaval. Gibbs erected Ditchley, in Oxfordshire, and Brae Mar, the seat of the Earl of Mar, in North Britain: these Mansions are all constructed with remarkable grandeur and boldness of character, but are deficient in chastity of outline, and the members are in general too much crowded with ornament. Thomas Ripley and Colin Campbell who followed, were both highly celebrated in their day, and were succeeded by Sir Robert Taylor and James Paine.—By Ripley we have Houghton and Wolterton, both in Norfolk; by Campbell, Wanstead in Essex and Mereworth in Kent; Sir Robert Taylor built Heveningham-Hall in Essex and Gorhambury in Hertfordshire; and James Paine was the architect employed at Wardour Castle in Wiltshire, Worksop in Nottinghamshire, and Thorndon Hall in Essex. In a survey of their several performances we may observe, that the elevations of the edifices were gradually relieved from the ponderous decorations in use during the early part of this century; heavy cornices, and rusticated quoins and columns were entirely discarded by Adams, whose survey of the palace of the Emperor Dioclesian, at Spalatro, in Venetian Dalmatia, was the model upon which his designs were generally formed. The finest specimens of the architecture of the brothers, Robert and James Adams, are Luton Hoo, in Bedfordshire, Kedleston in Derbyshire, Compton Verney in Warwickshire, and Caen Wood in Middlesex.

Athenian Stuart was the first of his profession who studied and took exact measurement of the principal existing Temples in Greece, and established the foundation of a decided taste for elegance in architecture. The Grounds at Shugborough in Staffordshire are adorned by correct models of Attic purity erected by him. By the perseverance and unwearyed industry of his successors, who are endued with an active spirit of research, and who are improving the science by a variety of mechanical discoveries, the knowledge of architecture appears now to be carried to a very high degree of perfection.

It was left to Wyatt to commence a revival of the neglected beauties of the ancient architecture of the kingdom, by a proper attention to its character and peculiarities. The splendid Mansions at Font-hill in Wiltshire and Ashridge in Hertfordshire, will attest to posterity the progress he had made in the attempt to restore a style of building that for centuries had been adopted and admired in our Baronial Residences. Neglected and stigmatised as gothic, or barbarous on the introduction of classic models; it has again asserted its pretensions to public favor in all

its characteristic magnificence; and the liberal encouragement given to it in the erections at Donington and Belvoir in Leicestershire, Eaton Hall in Cheshire, Alton Abbey in Staffordshire, Tregothnan in Cornwall, and Dalmeny in North Britain; together with Lowther Castle in Westmoreland, Eastnor Castle in Herefordshire, and many others sufficiently denote the prevailing opinion upon its merits.

The most remarkable transition occurred during the last century in the disposition of the extensive and diversified parks, the romantic pleasure grounds, and the beautiful gardens of our country residences, where the greatest variety of rural scenery is now made to combine with the masterly efforts of the architect in producing one vast and perfect whole.

The Gardens at Canons are generally represented to have been disposed with all the trim formality of the previous age; but it is at this superb residence that we first perceive the dawn of improvement. "The divisions of the Garden being made by balustrades of iron, and *not by walls*."* About this period, William Kent under the patronage of the Earl of Burlington, had introduced a more natural disposition of the ground, planting the eminences with clumps, and turning the beauties of extended prospect to advantage, at the same time studiously concealing any partial defects in situation. He is justly considered the inventor of modern Landscape or Picturesque gardening, which is now reduced to a science, and has become a source of national superiority. His pupil and successor was the celebrated Launcelot Brown, whose constant use of the expression procured him the epithet of *Capability*. Under his direction and practical experience, the once admired gardens at Fisherwicke, in Staffordshire, were laid out: he likewise carried ornamental gardening to a high degree of perfection at Richmond and Wimbledon in Surrey, Blenheim and Nuneham Courtenay in Oxfordshire, and Luton in Bedfordshire, and in various parts of the kingdom directed the taste for nearly half a century.†

The Hon. Charles Hamilton continued at Painshill, in Surrey, the progress that had been made in the approaches towards a purely natural and varied disposition of decorated scenery. Valentine Morris, Esq., was the sole director of the improvements made in the beautiful and well known gardens at Piercefield, near Chepstow. Mr. Southcott, at Woburn farm, in Surrey, first introduced that union of utility and beauty, denominated the "*Ferme ornée*."

* De Foe's Journey through England, 1720.

† Launcelot Brown, who attained such celebrity for his skill and taste in laying out Grounds, came into Lord Cobham's service at Stowe, as a boy, in the year 1737, and was employed in the gardens till 1750; but he had no share, as has been generally supposed, in any of the improvements, they having been completed before he came to Stowe. Those celebrated gardens were first designed by Lord Cobham, assisted by Bridgman and Kent; but to the latter, whose taste was much superior to that of Bridgman, they owe most of their present beauty. It was the good taste which Brown evinced, while employed by the Duke of Grafton, to whom he was recommended by Lord Cobham, that laid the foundation of his future fame and fortune,—*Hist. of Tixall*, p. 71.

In the foregoing chronological survey of Domestic Architecture, as confined to the Mansions of the nobility and gentry, it would have been both an easy and gratifying task to have referred, for examples of masterly skill and superior execution, to numerous interesting and noble specimens of architecture of a late period, that have been considered not unworthy of being engraved for this work; but it was only intended in this sketch to mark with fidelity the rise and gradual progress of our subject, exhibiting the rapid and successive changes that have taken place in the national taste during three centuries. These Noble Mansions, devoted as they now are to the temporary retirement of the opulent, can scarcely be said to have existed before the dissolution of the Monasteries, upon the very plan of which they were originally constructed. It would be invidious to point out examples of merit or taste from the existing works of living architects, many of whom have kindly furnished us with the most important information regarding the Mansions where they have been employed or consulted, but as no reference has been made to the sister kingdom for any instance, it is but justice to pay a deserved tribute of acknowledgment to the merit of the Messrs. Morrison, under whose direction, and from whose designs, the situation and face of that hitherto neglected country, has been judiciously consulted for erections either in the ancient or modern style as appeared to them, best calculated to display to advantage the exquisite beauty of the scenery with which they are most frequently surrounded.

T. M.

January 31, 1823.





Engraved by J. W. Smith

BATTEN PARK

1840

Engraved by J. W. Smith

Battlesden Park, Bedfordshire ;

THE SEAT OF

SIR GREGORY OSBORNE PAGE TURNER,
BART.

BATTLEDSEN is a Village about three miles from Woburn. In the thirteenth and fourteenth centuries, the Manor was held by the family of Firmband or Fremband, who twice represented the county in Parliament, in the reign of Edward III. It was afterwards possessed by the Chetwodes. About the reign of Queen Elizabeth it became the property of the Duncombes, by the marriage of William Duncombe, Esq., with Ellen, daughter and heir of William Saunders, Esq. of Potsgrave.

It was to one of this family, Sir Saunders Duncombe, a gentleman pensioner to King James and Charles the First, that we are indebted for the accommodation of *sedans*, or close chairs ; the use of which was first introduced by him into this country, in the year 1634 ; when he procured a patent, which vested in him and his heirs the sole right of carrying persons “ up and down in them,” for a certain term. It is probable that Sir Saunders, who was a great traveller, had seen them at Sedan, where Dr. Johnson supposes that they were first made. It is remarkable that Capt. Bayley first introduced the use of hackney coaches in London the same year.

In 1706 the Manor of Battlesden was purchased by Allen Bathurst, Esq., a distinguished political character, during the reigns of Queen Anne and George I. ; by the former of whom he was, in 1711, created Baron Bathurst of Battlesden, which continued for some years to be the country seat of that nobleman, and the occasional resort of the celebrated constellation of wits, of whom he was the patron and friend. In 1724, Lord Bathurst sold Battlesden to Sir Gregory Page, Bart. of Blackheath, in Kent, whose daughter and heiress married Sir Edward Turner, Bart. of Ambrosden, in Oxfordshire, who died January 2, 1736, leaving Sir Edward Turner, Bart. his heir, in whom also centred the fortune of his uncle, John Turner, Esq. of Sunbury in Middlesex. Sir Edward married Cassandra, eldest daughter of William Leigh, Esq. of Addlestrop in Gloucestershire, and died at his seat at Ambrosden in 1766 : he was succeeded by his eldest son, Sir Gregory Turner, Bart., who in August, 1795, became possessed of the estates of his great uncle

and godfather, Sir Gregory Page, Bart., and by his will, and by virtue of his Majesty's sign manual, added to his own the name and arms of Page. At the general election in 1784, he was chosen Member of Parliament for the borough of Thirsk, which he continued to represent in successive Parliaments; he died January 4, 1805, when he was succeeded in his title and estates by the present baronet, Sir Gregory Osborne Page Turner.





Designed by H. Neale.

BEATON LODGE,

WILTSHIRE.

Engraved by H. S. Partridge.

Beaumont Lodge, Berkshire;

THE SEAT OF

HENRY JEFFERY FLOWER,

VISCOUNT ASHBROOK.

THIS Seat, possessing such superior advantages of situation, on the banks of the noble Thames, and contiguous to the Castle of Windsor, with its Park and Forest, was originally built by Henry Frederick Thynne, Esq. (an ancestor of the present Marquess of Bath) in the beginning of the last century, who made it the usual place of his residence: he died in the year 1705, since which time it has frequently changed its owners.

The Duchess of Kent next possessed it, of whom it was purchased, about the year 1750, by the Duke of Roxburgh, for his son the Marquess of Bowmont, whence it seems to have acquired its present name; in Rocque's map it is called Bowman Lodge. It was afterwards the residence of his Royal Highness the late Duke of Cumberland. The father of the present Earl of Mulgrave was also some time an inhabitant of the Mansion.

The late Warren Hastings, Esq. the Governor-General of Bengal, we believe, then succeeded: he sold it to Henry Griffiths, Esq. who pulled down the old structure, except a part of the west wing, and erected the present mansion, which exhibits a new order of architecture, invented by Mr. Henry Emlyn, an architect of Windsor. It is in allusion to, and is embellished with ornaments suggested by the insignia of the most noble Order of the Garter. The Corridor consists of columns thirty-six feet eight inches high, in imitation of twin trees; in the cleft between the stems, instead of the protuberant bark, the shield of a knight is introduced, which, together with the base, is of Portland stone. The capitals are of Coade's artificial material, and are formed of a resemblance of the plumage of the cap, worn by the Knights of the Garter, having Ionic volutes interwoven together in the front, with the star of the Order between them. In the metopes are placed the George and collar; and in the continued frieze, other symbolical ornaments, as naval and military trophies, form the embellishments of Mr. Emlyn's invention here introduced, and having certainly novelty of composition to recommend it; but we may be permitted to hope it will never be referred to as a criterion of our national taste, although it has been vainly denominated *The British Order*.

In the fulness of our admiration of the architecture of Greece, and the existing productions of what are sometimes called the dark ages of our

own country, we must consider every attempt to introduce an absolute new order, as attended with almost insurmountable difficulties; and sincerely hope that correct imitation of the numerous varieties of the classic or gothic styles will alone be pursued. The Mansion, the situation of which will always render it a desirable residence, was purchased by the present Viscount Ashbrook, about 1805.

The pleasure grounds consist of upwards of one hundred acres, rising in an easy ascent from the banks of the river, to an ornamented upland, comprehending a walk of nearly two miles; part of it is a fine winding terrace, to which is unfolded a prospect of great variety, beauty, and interest. The principal feature consisting of the stately towers of Windsor castle, with a fine range of wood, stretching on to the forest. St. Leonard's Hill, the seat of the Earl of Harcourt, is also seen. In the foreground, the windings of the majestic river Thames, and the vale through which it flows; and in the distance, the most lofty edifices of the great metropolis may be discerned.

Beaumont Lodge stands in the parish of Old Windsor, the church of which is very romantic; it is approached by an avenue of majestic elms. In the church-yard many larches grow, besides an exceeding fine yew-tree.

The Family of the present noble proprietor were formerly seated in Rutlandshire; William Flore, of Oakham, Esq. was Sheriff of that county, 10th of Rich. II.: the estate there was sold in the reign of Queen Elizabeth, when George Flower, embracing a military life, became an active and brave officer against the rebels in Ireland; and by that Queen was knighted and made Governor and Constable of the Fort of Waterford, in 1627. His immediate descendant, William Flower, of Durrow, in the county of Kilkenny, Esq. was raised to the peerage in 1733, by the title of Baron of Castle Durrow: he died in 1746, and his son Henry was advanced to the title of Viscount Ashbrook, September 30, 1751.

The present nobleman is the fourth Viscount, he succeeded his brother William in 1802; he leads a life of domestic retirement, and is considered to possess considerable taste, having formed a cabinet of coins and medals at a considerable expense, and collected various articles of virtú. In early life his lordship held a commission in the army, and served in Egypt: he married first Deborah Susannah, only daughter and heiress of the Rev. W. M. Friend, who died March 25, 1810, leaving issue an only son Henry.

His lordship married, secondly, July 1812, Emily Theophila, eldest daughter of the late Sir Thomas Theophilus Metcalfe, Bart.; by whom he has other children.





DITTON PARK.
as above

Ditton Park, Buckinghamshire;

THE RESIDENCE OF

HENRY JAMES SCOTT,

LORD MONTAGU.

DITTON PARK is situated in the parish of Datchet, about three miles from Windsor.

In the reign of James the First, Ditton was in possession of Sir Ralph Winwood, principal Secretary of State; whose daughter Ann married Edward, Lord Montagu, of Boughton, Northamptonshire, who became possessed of Ditton in right of his wife. It was then inherited by their son, Ralph, afterwards created Duke of Montagu, and from him it descended to his son John, Duke of Montagu; who leaving two daughters, Isabella and Mary, it became their joint property. Isabella married, first, William Montagu, the second Duke of Manchester; and secondly, Sir Edward Hussey, K. B. created, after his marriage, Earl of Beaulieu. Mary married George, Earl of Cardigan, afterwards created Duke of Montagu. Lord and Lady Beaulieu died without issue; and upon the death of the Duke of Montagu, May 28th, 1790, without issue male, Ditton, with the Manor of Datchet, and other very extensive estates, devolved on his sole daughter and heiress, Elizabeth, the present Duchess Dowager of Buccleuch, a lady whose benevolence is as extensive as her means are ample. Her second son, Lord Montagu, who resides at Ditton Park, succeeded to the Barony on the death of the Duke of Montagu, his maternal grandfather, agreeable to the limitation of the patent granted in 1786. His Lordship was born in 1776, and in 1804, married Jane-Margaret, daughter of Archibald, Lord Douglas, by Lucy, daughter of William, Duke of Montrose.

The house at Ditton Park was entirely consumed by fire, on the night of the 28th April, 1812. No lives were lost, and a considerable part of the furniture was saved. In the library was hung a portrait of Sir Ralph Winwood, which was also preserved. The walls of the old house were so much damaged, that it was found necessary to pull them down; and the present elegant mansion (the garden front of which is represented in the annexed engraving) has lately been erected on the scite, by Mr. Atkinson.

The park, which is flat, possesses some fine timber. The house and pleasure grounds are surrounded by a moat.





DORNEY COURT.
WINDSOR

Dorney Court, Buckinghamshire;

THE SEAT OF

SIR CHARLES HARCOURT PALMER, BART.

DORNEY is a village in the hundred and deanery of Burnham. The manor was part of the possessions of the neighbouring abbey, and afterwards became vested in the family of the Gerards, from whom it passed by marriage with the daughter of Sir William Gerard, who died in 1607, to Sir James Palmer, Knight, Gentleman of the Privy Chamber to Charles II. On the death of Sir Thomas Palmer, Bart. of Wingham in Kent, in 1725, the elder branch in the male line became extinct, and the title came to Charles Palmer, Esq. of Dorney, the younger branch of the family. His great grandson, Sir Charles Harcourt Palmer, is the present proprietor of this family possession.

In the hall of Dorney Court there is a tablet, recording an abstract of the history of this family, of which the following is a literal transcript.

“The Palmers, of Sussex, are reputed in that county one of their Ancient Families before the Conquest, though the name came from the Holy War, and signifies (as Cambden says) Pilgrime, which was the common appellation of the Adventurers in that Christian expedition. These Palmers bore in Chiefe (though many in this last Century do not) a Greyhound current Sable, in remembrance perchance of their Pilgrimage: a dog, that faithful and familiar Creature, being a Pilgrim’s usual companion. This following Pedigree contains only their Descents since the reign of Edward I. with whom ended the Holy War. ’Twas collected from several Deeds and ancient Monuments by Mr. Philipot, and approved by Authority, as appears by the great Roll in the possession of Sir Henry Palmer, of Wingham. In short, this Family, since 1307 to 1670, has matched with 4 Noble Families, the Lord Sands’s, Audley’s, Powis’s, and Grandison’s, has married to Heiresses (whose Arms are in the Ceiling*), viz. ¹Sedinghouse, ²Stopham, ³Bilton, ⁴Clement, ⁵Wesse, ⁶Audley, ⁷Verney, ⁸Villiers, ⁹Sherley, and ¹⁰Ferrers: Besides, by Clement, they quarter the Coate of Tewder Mawr, Prince South Wales in the time of William Rufus. The chief Houses of this Family were Angmering, and Parham in Sussex, Wingham in Kent, and Dorney in Bucks. There have been also of it, since the time aforesaid, 13 Knights, 3 successive Baronetts (the Creation of King James’s,) 1 Earle, and 1 Countesse, as follows:”

Contiguous to this tablet, on two sides of the Hall, are the armorial bearings of the family, beginning with the arms of “Ralph Palmer, of

* These arms do not appear in the ceilings of the present mansion.

Stenning, Esq. florist in the Reigns of Ed. 1 and Ed. 2. 1307," and continued in succession till 1672. This continued succession from 1307 to 1672, appears also authenticated by the book of the family pedigree, beautifully written with illuminations, and most richly emblazoned, in which there is a short history of all the various families with whom the Palmers have intermarried, with their several arms and quarterings. This book is most delicately executed, and in perfect preservation: it was drawn out in the Herald's Office, by order of Lady Anne Palmer, daughter of Roger Palmer, Earl of Castlemain, and by the traditional account in the family, at the expense of 1000*l*. The book is now in the possession of Sir Charles Harcourt Palmer, the present representative of the family, who has continued the History of the family descents from 1672 to his own time, he being the sixteenth in succession from Ralph Palmer, of Stenning, Esq. in 1307.

There are many paintings dispersed through the hall and apartments, of the ancestors of this family, particularly two, in excellent preservation, of Earl and Lady Castlemain, with the quaint heraldic conceit of Lady Castlemain holding a castle in her hand. Roger Palmer, Earl of Castlemain, who was a younger branch of this family, married Barbara Villiers, sole daughter and heiress of Lord Viscount Grandison. Of these two personages there are also portraits, in the book containing the pedigree, by Faithorne, who was the Court Miniature Painter in the time of Charles II., and a portrait of their daughter, Lady Anne Palmer, born in 1660, who was married to Thomas Lennard Lord Dacres, Earl of Sussex; with several portraits of her ancestors, who were highly distinguished by the great offices they held under James I., Charles I., to James II.

The family, by their loyalty and unshaken attachment to the fortunes of Charles I., suffered the loss of considerable estates in Sussex. The Earl of Castlemain was sent by James II. Ambassador Extraordinary to Rome, to offer his obeisance to the Pope, and to make advances for reconciling his kingdoms in form to the Catholic communion. Thus from their devotion to the house of Stuart, their extensive property became more reduced, of which nothing now remains to the present representative but the estate of Dorney.

In the hall are two old views, from the north and from the south, of the large quadrangle forming the ancient mansion of Dorney Court, which at present is greatly reduced, and makes a very small part of the original building. There are some good rooms, but rather low, with a handsome well proportioned hall, 21 feet in breadth, and 28 in length.

At the top, on the extreme left hand corner of the wall, fronting as you enter the hall, there is a small picture of a head in a square frame, said by the family tradition to represent one of the family, who was involved in the events and fate of Lady Jane Grey, and suffered death on her account. There are also some circular paintings on glass in the hall windows, alluding to stories of legendary Saints, not ill executed.





DROPMORE

W. D. M. 1840

Dropmore House, Buckinghamshire ;

THE SEAT OF

WILLIAM WYNDHAM GRENVILLE,

BARON GRENVILLE.

DROPMORE HOUSE, the elegant and delightful seat of Lord Grenville, was erected by that nobleman on an elevated and commanding spot, which before was the site only of a small cottage. It is situated in the parish of Burnham, in the county of Buckingham, about a mile north of the Bath road, and about three miles from Maidenhead.

In the reign of Henry the Eighth, the manor of Hitcham, a large part of which is included in the grounds of Dropmore, was the property of Lord Chief Justice Baldwin; his grand-daughter conveyed it in marriage to Nicholas Clerke, whose son, Sir William Clerke, was visited there in 1602, by Queen Elizabeth. The manor at length became the property of the celebrated physician and eminent scholar, Doctor John Friend, who lies buried in Hitcham Church; and was purchased of his representative by Lord Grenville.

Dropmore House is stuccoed to resemble Bath stone; the apartments are spacious and commodiously distributed. In the garden front, which faces the south, is a central gallery or library, opening into a room at each end, which is also a library; and adjoining to one of these rooms, is his lordship's private apartment. An elegant viranda stretches along the front. A *Winter Walk* (after Lord Bacon), has been made along a commanding brow to the south, and is enlivened with evergreens. A *Flower Garden*, on a very superior scale, and which rivals the finest examples of that species of modern gardening, has been constructed under the direction of Lady Grenville.

A late writer (Mr. Hakewill), has justly observed, that "to the taste and judgment, the enterprise and perseverance of Lord Grenville, the neighbourhood owe this noble feature of country, which, by the cultivation of wastes, and the enclosure of woods beautifully disposed, has been converted into one of the grandest residences in this part of the country."

Among the portraits at Dropmore is that of the Right Honorable William Pitt, from which the bust of that celebrated statesman, executed by Nollekens, from a mask taken after his death, was completed. The bust is also here, and is placed in the entrance hall, together with an original bust of his father, the great Lord Chatham; there are also busts of the Right Honorable George Grenville (prime minister in 1763, the celebrated author of the Grenville Act, for the trial of contested elections), and others of Lord Grenville's family.

Journal of the

Proceedings of the

General Assembly of the
Synod of the
Presbyterian Church in the
United States of America
Held at
New York
in the
Year 1852





STONELAND PARK
by J. G. Thompson

Stoke Park, Buckinghamshire;

THE SEAT OF

JOHN PENN, ESQ.

STOKE POGES is a village in the hundred of Stoke, and deanery of Burnham, about four miles northwest of Windsor.

In the reign of Edward the First, Amicia de Stoke brought this place in marriage to Robert de Pogeys, who was chosen Knight of the Shire in 1300. His grand-daughter and heir, Egidia, married Sir John de Molines, knight-banneret, who, in the reign of Edward the Third, was a person of considerable eminence, and had large possessions in several counties, but especially in Buckinghamshire. He was summoned to parliament among the barons, 20th Edward III. Stoke continued for several generations in this family: the last male heir, Sir William Molines, being killed in 1424, left a daughter, Alianoré, who about 1428, married Robert Hungerford, Esq. and left a son, whose daughter and sole heiress, Mary, married into the family of Hastings, afterwards Earl of Huntingdon, who possessed Stoke until 1580, when it was occupied by Sir Christopher Hatton, the celebrated favourite of Queen Elizabeth. It was next purchased by Sir Edward Coke, Lord Chief Justice of the King's Bench, who, in 1601, was here honoured with a visit from Queen Elizabeth, whom he entertained in a very sumptuous manner. At Stoke House that eminent lawyer spent his latter days in quiet retirement, universally respected and esteemed; and died September 3, 1634, aged 83. Sir Edward Coke's second daughter married Sir John Villiers, knight, created baron of Stoke, 17th James I., and afterwards Viscount Purbeck, to whom the manor and estate of Stoke devolved; and from whom it was purchased by the family of Gayer, of London. In 1724, it was purchased by Edmund Halsey, Esq. M. P. for Southwark, who died in 1729, leaving a daughter and sole heir, Anne, married to Richard Temple, Viscount Cobham, by whom she had no children, and upon whose death at Stowe, in September, 1749, she retired to her paternal inheritance of Stoke, where she continued until her death, in 1760, when the house and manor were sold to the Honorable Thomas Penn, Esq. Lord Proprietary of Pennsylvania, and eldest surviving son of the Honorable William Penn, Esq. the celebrated founder and original proprietary of that province. Upon the death of Thomas Penn, Esq. in 1775, the manor of Stoke, together with all his other estates, devolved upon his eldest surviving son, John, (then a minor) by his wife, Lady Juliana, fourth daughter of Thomas Fermor, first Earl Pomfret.

In the year 1789, the ancient mansion appearing to Mr. Penn to demand very extensive repairs, it was thought advisable to take it down. In the same year, the foundation of another noble structure was laid, and the building begun under the directions of the late Mr. Nasmith, and completed by Mr. James Wyatt.

The house is built chiefly with brick, and covered with stucco; it consists of a large square center with four wings. The north, or entrance front, of 192 feet, is ornamented with a colonnade of ten Doric columns, and approached by a flight of steps leading to the marble hall. The south front, which is of the same length, is also adorned with a colonnade consisting of twelve fluted columns of the Doric order. The whole of the south front, exclusive of the wings, is occupied by one beautiful *library*, 126 feet in length, divided into five parts by Scagliola columns, and containing an ample and well chosen library of books. Above the bookcases is a series of paintings in Chiaro-scuro, by Smirke, representing the principal Epochs in the history of Letters and Science. On the top of the house is an observatory, which commands an extensive view of the surrounding country.

The park, which is well wooded, is much diversified in its surface; the mansion is situated upon a swelling knoll of gravel, on a level equal in elevation to Windsor Castle; and the library windows command, beyond the water, one of the grandest prospects of that magnificent structure, and its forest. Two canals, supplied by a running brook, form a handsome sheet of water, which winds round the east and south fronts of the house. The park has lately been enlarged by taking in a part of a farm purchased by Mr. Penn, from Lord Francis Osborne, as well as some ground belonging to the old vicarage house, which has been pulled down, and a new parsonage built by Mr. Penn, from a design of Wyatt, and a liberal exchange of land given for that received into the park.

The pleasure grounds have been tastefully laid out, chiefly by Mr. Penn himself, who has lately formed near his house a *flower garden*, upon the principle of that pointed out by Mason, in his poem, entitled, ‘*The English Garden*.’

About two hundred yards from the north front of the house, is a column fifty-eight feet high, erected from a design of Wyatt: on the top of which is a colossal statue of Sir Edward Coke, by Rossi.

The name of GRAY, the poet, is so connected with Stoke that it must not be omitted in the description. The old mansion house furnished the subject of his poem, entitled, “*A Long Story*,” in which he admirably describes the fantastic manner of building in the reign of Elizabeth. After his return from his travels in 1741, he had been accustomed to spend his summer vacations from Cambridge, at the house occupied by his aunt, Mrs. Rogers, (whither his mother, and her sister, Mrs. Antrobus, had also retired), situated at West End, about a mile from the manor house of Stoke. Here it was that he wrote his “*Elegy*,” the scene of which was the church-yard of Stoke. This learned and accomplished poet died at Cambridge, 31st July, 1771, and was removed, according to his own directions, to Stoke, where he was buried in the church-yard by the side of his mother, where no memorial of him appears. Mr. Penn, however, in 1799, had an elegant Monument erected to his memory, in a field adjoining the church-yard. It consists of a large sarcophagus, supported by a square pedestal with inscriptions on each side.





J. E. Smith del.

STOWE HOUSE,
BUTCHAMPSHIRE.

C. Ashby sculp.

Engraved from a sketch by Mr. Ashby, and painted by Mr. Ashby.

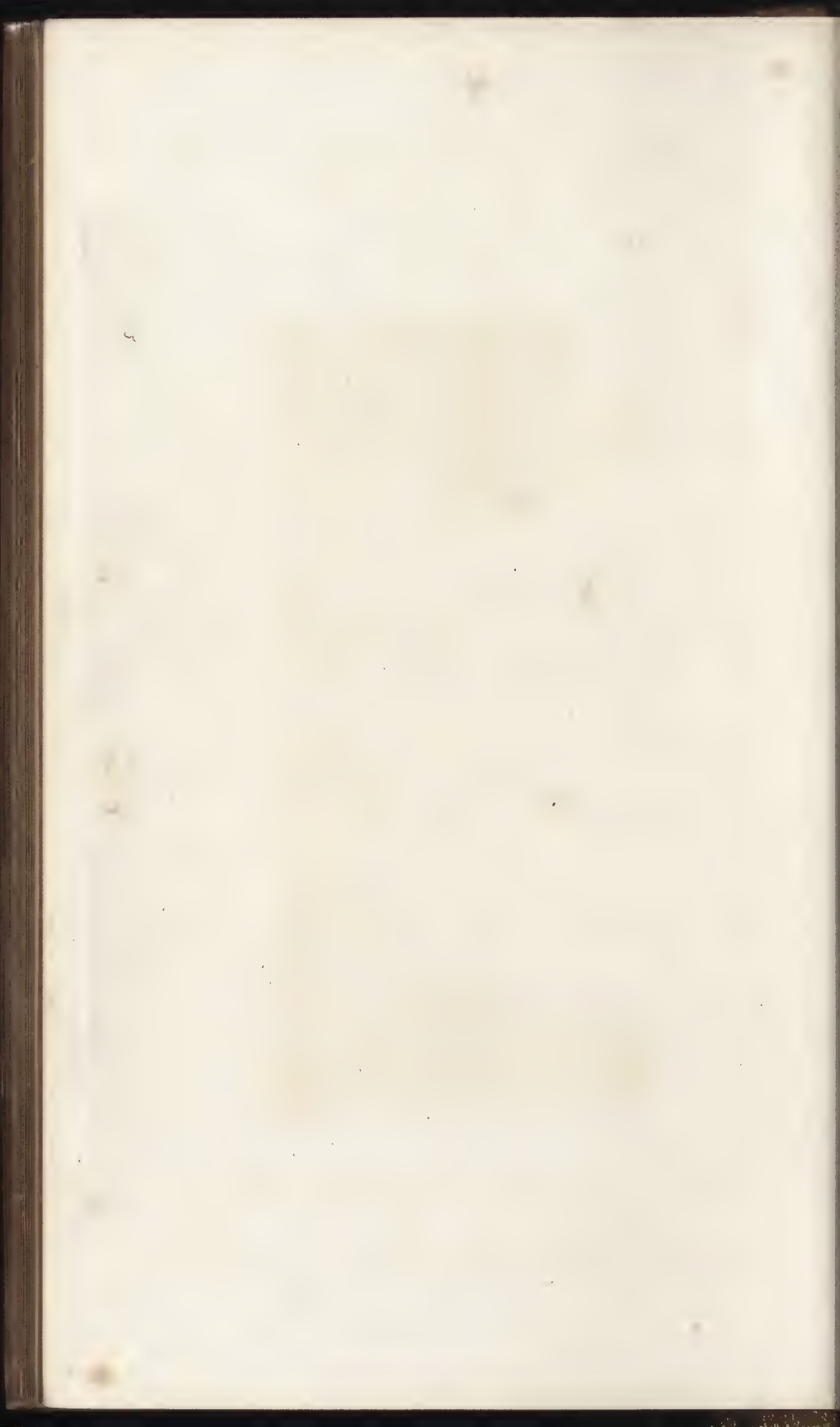


Drawn by J. P. Neale

Engraved by T. Marthens.

STOWE HOUSE,
GENERAL VIEW
BUCKINGHAMSHIRE

Printed and Published by J. P. Neale, at the Office of the Engraver, No. 1, Pall Mall East, London, W.



Stowe, Buckinghamshire :

THE SEAT OF

RICHARD GRENVILLE BRYDGES CHANDOS TEMPLE,

MARQUESS OF BUCKINGHAM.

THIS princely edifice, with its delightful Park and Gardens, has long been esteemed the chief ornament of the County. It is situated about $2\frac{1}{2}$ miles north-west of Buckingham, and the approach to it from the town is very grand, particularly in passing through a Corinthian arch, 60 feet high, and 60 wide. From this spot there is a fine view of the Mansion and its surrounding scenery. The House was originally built by Peter Temple, Esq., in the reign of Queen Elizabeth, and rebuilt by Sir Richard Temple, K. B., who died in 1697. His son, Lord Cobham, built a new front, and added the wings; but it was improved to its present magnificence by Earl Temple, who died in 1779, and by the late Marquess of Buckingham, under whose directions the several stately apartments which it contains were designed and completed. The central part of the House extends 454 feet, and the whole front, including the wings, 916 feet. In the south-west, or Garden-front, whence our View is taken, a grand flight of 31 steps, adorned with two lions on the pedestals, leads up to the Portico or *Loggia*, which is formed by six Corinthian columns, and two pilasters, 3 feet 7 inches diameter. Over the great door and niches is a bas-relief, representing a sacrifice to Bacchus; and in the *Loggia* are placed four female colossal figures.

The *Saloon* is a very singular and magnificent room, of an oval form, 60 feet by 43; on the frieze is a Roman triumph and sacrifice, extending all round the room, executed in alto-relievo by Valdré; the principal figures are copied from the pillars of Trajan and Antonine, and other public buildings of Rome.

The *Hall* was designed and painted by Kent; the ceiling is adorned with the seven planets; that of Mars, in the likeness of King William, presents a sword to the field marshal, Viscount Cobham. The Hall and the adjoining passages contain a valuable collection of original portraits. A stone staircase, inclosed by an iron balustrade, winds from the north Hall, round a statue of Paris, and leads to the *Egyptian Hall*, which forms the winter, or covered, entrance under the north portico, and from the Park. On each side of the lowest step are two Sphinxes of stone. This Hall is fitted up from Denon's designs of remains in the interior of one of the small temples of Tentyra. The North Portico is formed by four Ionic columns, 2 feet $10\frac{1}{2}$ inches diameter, and two pilasters. The *Billiard Room* is hung with a collection of portraits of the Temple and Grenville families: the Billiard Table is illuminated by

four light at the four corners, hanging from the ceiling. The *Chandos Bed-Room* contains the state bed used at the christening of the eldest daughter of James, the last Duke of Chandos, and Anna Eliza, his wife, the father and mother of the present Marchioness of Buckingham, when the King and Queen stood sponsors. The *Library* is 75 feet long, by 25 wide, and contains upwards of 20,000 volumes of printed books, collected principally by the late Marquess of Buckingham. The *Manuscript Room* is decorated entirely in the Gothic style, and was modelled from King Henry VII.'s chapel, in Westminster Abbey; it contains above 2000 volumes of most valuable manuscripts, among which is a collection of Saxon and Norman charters, in regular succession, from the year 690 to the union of the houses of York and Lancaster; as well as numerous historical MSS. of great value. All the State Apartments are fitted up in the most elegant and splendid style; and the Drawing Room contains many very valuable pictures, by the first masters.

Among the portraits with which this magnificent Mansion is adorned, are those of the brave Sir Beville Grenville, who fell at Lansdown in 1643; Lord Cobham; Mrs. Hester Sandys, (daughter of Sir Thomas Temple), a lady whom Fuller in his "Worthies," states to have been the parent stock of a posterity of 700 persons, whom she lived to see descended from her to the fourth generation: her own children were thirteen in number.

The *Gardens* occupy 400 acres; they were originally designed by Lord Cobham, assisted by Bridgman and Kent, and are delightfully ornamented with temples, pavilions, statues, monuments, and a variety of other buildings, which, to describe fully, would take a volume. It appears that anciently the manor of Stowe was given by Robert D'Oyley, to the abbot and convent of Oseney. King Henry VIII. granted it to Robert King, the first bishop of Oxford, who had been abbot of Oseney, and his successors in that see. In 1590, the bishop of Oxford having previously surrendered it to the crown, it was granted to Thomas Crompton, and another person, who immediately conveyed it to John Temple, Esq., whose family was originally of Sheepy, in Leicestershire, and afterwards of Burton-Basset, in Warwickshire. His father, Peter Temple, Esq., was the first of the family who settled at Stowe, about the year 1554. Sir Thomas Temple, of Stowe, was created a baronet in 1612. His grandson, Sir Richard, who distinguished himself by his military skill and bravery, in the wars in Flanders, was created Baron Cobham in 1714, and in 1713 advanced to the rank of a viscount, with the same title. Having no issue, and the younger brother having died unmarried, he procured an entail of the peerage on his sister Hester, the wife of Richard Grenville, Esq., and her heirs male. Mrs. Grenville became Viscountess Cobham, and was soon afterwards created Countess Temple; her eldest son, Richard, Earl Temple, dying without issue in 1779, was succeeded in titles and estates by his nephew George Grenville Nugent, who, in 1784, was created Marquess of Buckingham; and who, dying February 11th, 1813, was succeeded by his son, Richard Grenville-Brydges-Chandos Temple, the present Marquess.

STOWE, when beheld at a distance, appears like a vast grove, interspersed with columns, obelisks, and towers, which apparently emerge from a luxuriant mass of foliage.

Of these highly ornamental buildings (though it would exceed our limits minutely to describe), the very enumeration will form an interesting appendage to our previous description. At a short distance from the Corinthian Arch, is one of the entrances to the Gardens, near which are two *Ionic Pavilions*, originally designed by Kent. In front of these buildings is a considerable lake, which divides itself into two branches, and retires through beautiful valleys to the east and to the north; the upper end is concealed amidst a mass of woods: here it falls over some artificial ruins, and again extends its broad bosom, reflecting the variegated scenery. The path westward leads to the *Hermitage*, and also to the *Temple of Venus*, a square building decorated with Ionic columns, and connected by semicircular arcades to a Pavilion at each extremity, it bears this inscription, VENERI HORTENSI, and upon the frieze is a motto from Catullus. A *figure of Queen Caroline*, supported by four Ionic columns, is situated on the side of a hill, and completely enveloped with trees: hence the path leads to the Pavilions designed by Vanbrugh, and to the principal *Entrance Gate*, by Kent. Returning towards the House, we next perceive the *Temple of Bacchus*, whence the view is particularly beautiful. In the centre of a large lawn, encircled with trees, is the classic *Rotunda*, raised upon ten Ionic columns, and ornamented in the centre with a statue of Bacchus. These are the principal objects on the south and west sides of the Garden. On the east is the entrance to the *Elysian Fields*, where the figures of Heroes, Poets, and Philosophers seem to justify the name. This part is watered by a small rivulet, which flowing from the Grotto, passes through a valley, ornamented with a number of fine old trees, and then empties itself into the Lake. A *Doric Arch*, decorated with the statues of Apollo and the Muses, leads from the Parterre into the Elysian Fields; on the right is the *Temple of Friendship*, of the Doric order, with the motto AMICITIÆ S., and adorned with busts of many persons distinguished for military and literary merit. The *Temple of Ancient Virtue*, a circular building of the Ionic order, with a dome supported by sixteen columns; it was designed by Kent, and bears this inscription, PRISCÆ VIRTUTI; within are four niches, containing the statues of Lycurgus, Socrates, Homer, and Epaminondas, by Scheemaker. The *Temple of British Worthies*, a semicircle erected on the banks of the upper lake, contains busts with appropriate inscriptions of the following celebrated characters: Pope, Sir Thomas Gresham, Inigo Jones, Milton, Shakspeare, Locke, Newton, Lord Bacon, King Alfred, Edward the Black Prince, Queen Elizabeth, King William III., Sir W. Raleigh, Sir F. Drake, Hampden, and Sir John Barnard.

A lofty column, erected by the late Lord Cobham, in honour of his nephew, Captain Thomas Grenville, is surmounted by a figure represent-

ing Heroic Poetry, this gallant officer was mortally wounded in an engagement between the French and the fleet of Admiral Anson.

The Grotto, in a romantic dell, consists of two caverns; from the lowermost the water flows into a rivulet, ornamented with several small islands, and overshadowed by a variety of intersecting branches; the inside is decorated with a statue of Venus, rising from the bath. *The Temple of Concord and Victory*, a most elegant and classical structure, in form a parallelogram, and surrounded with twenty-eight Ionic columns. Kent, in the design, is said to have followed the measurements of the "Maison Quarrée" at Nismes; the pediment is ornamented with an alto-relievo, by Scheemaker, representing the four quarters of the world bringing their products to Britannia. The inside contains sixteen medallions, recording some of the principal victories obtained in the war terminated by the peace of Fontainebleau. This Temple overlooks a most beautiful scene, called the Grecian Valley.—Lord Cobham's Pillar, on the other side of the valley, is 115 feet high, surmounted with a statue of his Lordship.—Near this column is a Temple, called *the Queen's Building*, having a Corinthian portico leading to a large apartment, decorated with scagliola columns and pilasters, and two allegorical medallions, allusive to the recovery of his Majesty in 1789. In the center is a statue of Britannia, supporting a medallion of the Queen.

On the opposite side of a deep valley on the brow of a hill, is an interesting object in the Gothic style, in form triangular, with towers at each angle, one of which rises to the height of seventy feet, terminated with battlements; the others have small turrets with a pinnacle on each, the interior divided into small chapels is adorned with painted glass, containing the armorial bearings of the different families connected with the noble House of Temple: the whole is constructed of a brown stone. In a woody recess, near this building, are seven statues of the Saxon deities, who gave names to the days of the week, by Rysbrack; and at the bottom of a gentle declivity is the *Palladian Bridge*, which is built on the same dimensions as one at Wilton, both after a design of the celebrated Italian architect: the remaining objects on this side the Garden are *the Pebble Alcove*, and *Congreve's Monument*.

Such are the principal objects in these highly embellished Gardens, "sometimes recalling Albano's Landscapes to our mind; and oftener to our fancy, the idolatrous and luxurious vales of Daphne and Tempé."—
WALPOLE.





EATON HALL.

and others.

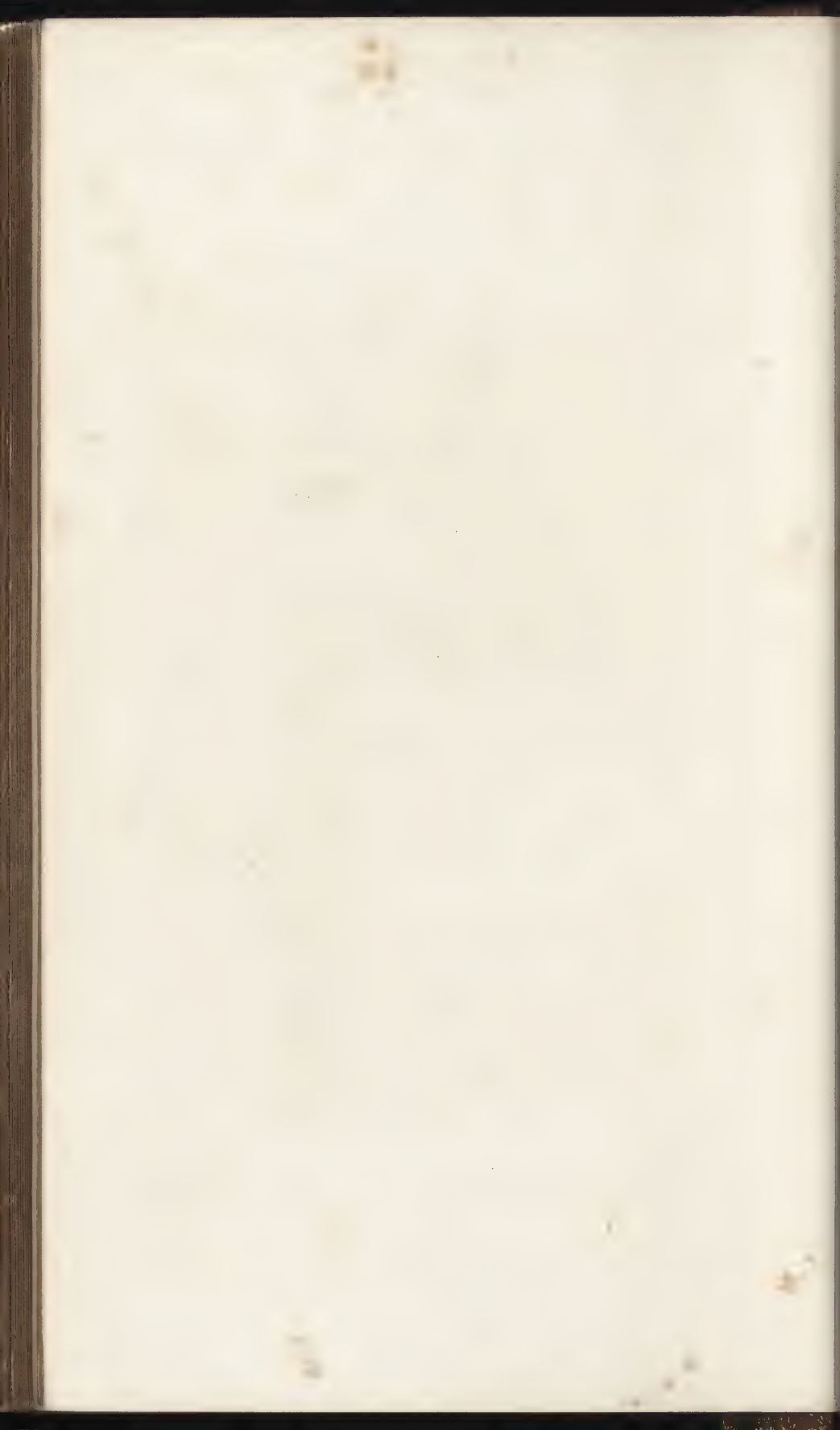


Drawn by J. Neale.

South-East View of
 THE PALACE OF
 PARLIAMENT.

Engraved by J. Hobson.

London: Published by J. Neale, 15, Pall Mall, and J. Neale, 15, Abchurch Lane.



Eaton Hall, Cheshire;

THE SEAT OF

ROBERT GROSVENOR,

EARL GROSVENOR.

THIS truly noble and beautiful Mansion, is situated about three miles to the south of Chester, on the edge of an extensive Park, abounding with large and venerable timber. It was recently built by the present earl, on the site of the old Mansion, which was a square brick fabric, erected by Sir Thomas Grosvenor, in the reign of King William the Third. The fine vaulted basement story of the old Hall was preserved; and also the external foundations, and some subdivisions; but the superstructure was altered and entirely refitted, and additional apartments erected on the north and south sides, so as to make the area of the new House twice the dimensions of the former.

“ The style of architecture is that of the age of Edward III., as exhibited in York Minster, which has been chiefly imitated on the exterior, though Mr. Porden, the architect, has occasionally availed himself of the low Tudor arch, and the forms of any other age, that suited his purpose, which was to adapt the rich variety of our ancient ecclesiastical architecture to modern domestic convenience.

“ Round the turrets, and in various parts of the parapets are shields, charged in-relievo with the armorial bearings of the Grosvenor family, and of other ancient families that, by intermarriages, the Grosvenors are entitled to quarter with their own.—The windows, which are rich in tracery, are of cast iron, moulded on both sides, and grooved to receive the glass. The walls, battlements, and pinnacles, are of stone, of a light and beautiful colour.

“ The entrance to the House is in the centre of the west front, under a vaulted porch, which admits a carriage to the steps that lead to the Hall, a spacious and lofty Room, occupying the height of two Stories, with a groined ceiling, embellished with the Grosvenor Arms and other devices, in the bosses that cover the junction of the ribs. The pavement is of variegated marbles in compartments. At the end of the Hall, a screen of five arches supports a Gallery that connects the Bed-chambers on the north side of the House with those on the south, which are separated by the elevation of the Hall. Under this Gallery two open arches to the right and left conduct to the Grand Staircase, the State Bed-room, and the second Staircase; and opposite to the door of the Hall is the entrance to the Saloon. The Grand Staircase is highly ornamented with niches and canopies, and with tracery under the landings, and in the principal ceiling, which is crowned with a double sky-

light of various coloured glass. The steps of the second Staircase, with its tracery and balustrade, are all of cast iron. The State Bed-room is lighted by two painted windows, with tracery and armorial bearings, and contains a magnificent bed. On entering the Saloon, the eye is struck with the splendour of three lofty painted windows, which contain in six divisions,—the portraits of the Conqueror's nephew, Gilbert le Grosvenor, the founder of the Grosvenor family, and his lady;—of William the Conqueror, with whom Gilbert came into England; the bishop of Bayeux, uncle to the Conqueror; the heiress of the House of Eaton; and Sir Robert le Grosvenor, who distinguished himself in the wars of Edward III., and more particularly by his legal contest with Sir Richard le Scroope, for the family arms—*Azure, a bend, or*. The cause was tried before the high constable and the Earl marshal of England, in the reign of Richard II., and lasted three years, kings, princes of the blood, most of the nobility, and among the gentry, Chaucer the poet, gave evidence on this trial.

“The Saloon is a square of thirty feet, formed into an octagon by arches across the angles, which give to the vaultings a beautiful form. The chimney-piece is of statuary marble, and opposite to it is an organ, both richly decorated. On the left of the Saloon is an anteroom that leads to the Dining-room, and on the right, another that leads to the Drawing-room: the windows of these rooms are glazed with a light Mosaic tracery, and exhibit the portraits of the six Earls of Chester, who, after Hugh Lupus, governed Cheshire as a county Palatine, till Henry III. bestowed the title on his son Edward; since which time the eldest sons of the Kings of England have always been earls of Chester.

“The Dining-room, situated at the northern extremity of the east front, is about 50 feet long, and 30 wide, exclusive of a Bay window of five arches, the opening of which is 30 feet. In the centre window is the portrait of Hugh Lupus; which with the six Earls of Chester, in the anteroom windows, were executed by Messrs. Davenport, of Longport, Staffordshire, from cartoons by Mr. Singleton. The ceiling is of bold and rich tracery, with coats of arms properly blazoned, and a large ornamented pendant for a chandelier.

“The Drawing-room, which is at the southern extremity of the east front, is of the same form and dimensions as the Dining-room, with the addition of a large window that looks to the south, and commands a view of the groves and fertile meadows of Eaton, with the village and spire of Oldford above them. All the windows of this room are adorned with heads and figures of the ancestors of the family; also the portraits of the present earl and countess, in a beautiful brown *chiaroscuro*, executed by Messrs. Bachelor and Silk, of Newman-street. The ceiling is tracery of the nicest materials and workmanship, where all the coats, borne by the Grosvenor family, are blazoned in their proper colours, and also the arms of Egerton, earl of Wilton, the father of the present Countess Grosvenor.”

EATON HALL, CHESHIRE.

Continued Account.

“THE Arms of Egerton appear in various parts of the House, and will mark the date of this fabric to future antiquaries, if all other memorials should be forgotten or destroyed. The colour of the saloon is blue, the anti-dining-room light blue, the dining-room of a bright scarlet; the anti-drawing-room is hung with light blue satin, the drawing-room with crimson velvet; the curtains and draperies are of crimson and gold satin, with gold tassels and fringes, disposed in a striking and picturesque manner by Messrs. Gillow, under the direction of Joseph Kay, Esq. architect to the General Post Office. All the other furniture of these apartments is the work of the same artificers, and appropriate to the particular style of the Mansion. The vistas from the Dining-room, through the two anti-rooms, and the saloon to the south window of the Drawing-room, and in the opposite Direction from the drawing-room to the Dining-room, terminating with the splendidly furnished sideboard of plate, perhaps cannot be exceeded in novelty and variety by any thing of the kind in England.

“The *Library* is in the centre of the south front; the ceiling and the large bow-window, with their ornaments, are in the same style as the rooms already described, but less rich; the book-cases, with the arches, tracery, buttresses, pinnacles, and battlements, are of English oak. Lady Grosvenor’s sitting-room is the only room on this floor with square-headed windows and a flat ceiling, and is an apartment of singular beauty. The middle window of the saloon opens to a vaulted cloister, occupying the space between the Dining and Drawing-room in the east Front, which affords a sheltered walk in all weathers. A flight of steps leads from the Cloister to a spacious Terrace, 350 feet long, laid out in gravel-walks and beds of flowers; from whence other steps, at each end and in the middle, descend to the gardens and pleasure grounds, which are disposed with great taste. The view from the Terrace is rich and various:—in the foreground, the groves, the gardens, and the green-house; immediately beyond them, the meads and the noble inlet of the Dee, (made by the present Earl to supply the want of the natural river,) with its pleasure-yachts, forming at times a lively moving picture.” (*See the Monthly Magazine, September, 1814.*)

The superb painted windows in the Saloon, executed by Mr. W. Collins, of the Strand, reflect the highest praise on that gentleman, who also made the celebrated Heraldic Lustre, suspended in the Saloon, containing twelve shields with the arms of the most distinguished branches of the Grosvenor family, from the Conquest, commencing with that of

William the Conqueror. The elegant lustre in the Drawing-room was also made by Mr. Collins.

The principal approach to the House is from the west, through a triple avenue, formed by four rows of majestic limes; and it has lately been continued to the road leading from Chester to Wrexham, (a length of nearly two miles,) and terminated by a noble Lodge, called Belgrave-Lodge, and built in the same style as the House.

Earl Grosvenor was born in 1767, and in 1794 married Eleanor, only daughter of Thomas, Earl of Wilton, by whom he has issue, Richard, Viscount Belgrave, born in 1795; Thomas, Earl of Wilton, born in 1799; and other children.

His Lordship possesses one of the richest collections of pictures in the kingdom; which, with the greatest liberality, the public are permitted to inspect, at his noble mansion in Upper Grosvenor-street. His Library has been estimated at 50,000*l*.





CLATSWORTH

Chatsworth, Derbyshire ;

THE SEAT OF

WILLIAM GEORGE CAVENDISH,

DUKE OF DEVONSHIRE.

THE estate of Chatsworth, which anciently belonged to the family of Leeche, was purchased by Sir William Cavendish, in the reign of Queen Elizabeth. He began a noble mansion, which was not finished until after his death, which happened in 1557. A few years before the Revolution, that structure was taken down, and the present splendid edifice raised in its stead, by that illustrious patriot, William Cavendish, the first Duke of Devonshire, and the friend of the unfortunate Lord William Russell.

Chatsworth House stands in a wide and deep valley, and near the foot of a high mountain, covered with wood. The river Derwent winds gracefully through the park, and the approach to the mansion is over a bridge of three arches, erected by Paine, and ornamented with figures by Cibber. The House is built in the Ionic order, with a flat roof, surrounded by a balustrade, and forms nearly a square of about 100 feet, having four regular fronts, inclosing a quadrangular court, in the centre of which is a fountain, and a statue of Orpheus. The principal entrance is on the west, by a noble flight of steps, to a terrace extending the whole length of the building. The front, which faces the gardens, is magnificent—under the cornice of the frieze is the family motto—"CAVENDO TUTUS," in large letters. The interior of Chatsworth is splendidly adorned with painted walls and ceilings; as well as with most beautifully carved ornaments in wood by Gibbons.

The *Hall* is 60 feet by 27,—the ceiling, end, and one side, display representations of an assembly of the Gods; Julius Cæsar sacrificing, and his assassination at the foot of Pompey's statue. These were originally painted by Verrio and La Guerre, but were retouched a few years ago. From the hall, a double flight of steps, and a long gallery conduct to the Chapel, which is very elegantly fitted up, and decorated with paintings by Verrio, and a variety of exquisite carvings by Gibbons. The altarpiece, by the former, is one of the best performances: it represents Christ reproving the incredulity of St. Thomas. The ceiling is covered with a painting of the Ascension.

The *Dancing Gallery*, 100 feet by 22, is exceedingly splendid. The ceilings and panels are elegantly painted, and the cornices gilt: in the coves are various statues. A point-cravat, a woodcock, and a medal, carved in wood by Gibbons, presented by him to the Duke of Devonshire, on the completion of his work at Chatsworth, are here preserved in a glass case. In the Dressing-room to the best bed-chamber, is a

small, but beautiful collection of fossils, which was made by her Grace, the late most amiable and accomplished Duchess of Devonshire, the mother of the present Duke, who among other superior acquirements possessed considerable skill in mineralogy.

The suite of rooms, called *Mary Queen of Scots*, is thought to correspond in situation with those occupied by that unfortunate princess, when she was kept a prisoner in the old house at Chatsworth, under the care of the Earl of Shrewsbury. Thirteen years of her captivity were passed here; and from this place she wrote her second letter to Pope Pius, bearing date the 31st of October, 1570.

The *Scarlet-room*, was so named from containing the bed in which George the Second expired, and which, with the coronation chairs of the present King and Queen, became the perquisites of the late Duke, as Lord Chamberlain. The chairs are preserved in another apartment.

The *Park* is nine miles in circumference, and is "beautifully diversified with hill and dale, as well as various plantations, which range in fine sweeping masses over the inequalities of the ground. The prospects from different parts are exceedingly fine; and one view, looking back from the south, possesses extraordinary grandeur. Immediately below the eye is the rich vale, animated by the meandering current of the Derwent; more distant is the house, with a fine back-ground of wood, rearing in solemn majesty; and far beyond, the blue hills of Castleton skirting the horizon."

Great alterations were made here by Brown, who modernized the park and grounds, improved the water, and destroyed the general formalities of the place. The water-works, indeed, yet exist; but they are considered only as mere matters of curiosity and expense, and the remains of that species of garden magnificence which has long been exploded by a happy attention to the power and beauties of nature. On the highest point of the mountain behind the House, stands the *Hunting Tower*, which, though it is 90 feet high, the top only of it can be seen from the valley. This edifice commands a most extensive view, and is supposed to have been erected for the convenience of ladies who might wish to partake of the diversion of hunting, without incurring its fatigues. On the extensive moor behind it, is that vast natural reservoir, said to be 16 acres in extent, which supplies the House, and feeds the water-works.

On the north side of the bridge, at a little distance from it, are the remains of an old square tower, moated round, which is called the *Bower of Mary, Queen of Scots*. It probably received this name from a garden which formerly occupied the top of the tower.

The present, is the sixth Duke of Devonshire. His Grace was born at Paris, May 21st, 1790, and is eminently distinguished for his amiable character, his generosity, and his hospitality; to say nothing of his great estates, which, if not the first, are among the largest, possessed by any peer of the United Kingdom.





KEDLESTON,
WILTSHIRE.

Kedleston House, Derbyshire;

THE SEAT OF

NATHANIEL CURZON,

LORD SCARSDALE.

KEDLESTON HOUSE is situated about three miles from Derby, and is, without doubt, one of the most chaste and elegant edifices in the kingdom. It was built about fifty years ago by the late Lord Scarsdale; the architect was Adams, who has here displayed his utmost skill and ingenuity.

The north front is 130 feet in length; and consists of a centre, and two pavillions, which are connected with the body of the house by two corridors. In the centre is a double flight of steps, which leads to a grand portico formed of six Corinthian columns thirty feet high, and three feet in diameter, some of which are of one stone. The *Hall* is uncommonly striking: its dimensions are 67 feet 3 inches, by 42 feet; on each side are eight fluted pillars of variegated marble of the country, and two at each end, all of the Corinthian order, 25 feet high, and 2 feet 6 inches diameter. Behind the columns are fine antique statues in niches, over which are basso-relievôs in compartments, covered with festoons; the ceiling is richly ornamented with paintings and relievos, after the antique. The *Saloon*, which is circular, is 42 feet in diameter, 54 feet 6 inches high, 24 feet 6 inches to the cornice, which is extremely elegant; and crowned with a dome, ornamented with rich stucco work.

The *Music Room* is 36 feet by 24, and 22 feet high. In this room is the triumph of Bacchus, a large and capital piece by Luca Giordano; an old man's head, by Rembrandt; Bacchus and Ariadne, by Guido; and other paintings. From this room, a corridor, hung with elegant prints, leads to the family apartments. The breakfast-room is painted from the antique in the baths of Dioclesian.

The *Grand Drawing Room* is 44 feet by 28, and 28 feet high, with a covered ceiling after the antique; a Venetian window and portals, finished with Corinthian columns of Derbyshire alabaster. In this room, as indeed in all the others, are many capital pictures by Raphael, Claude, Cuyp, &c. The *Library* is of the same dimensions as the Music Room; over the chimney-piece is Rembrandt's celebrated picture of Daniel interpreting Belshazzar's dream, acknowledged to be one of that master's best performances.

The *Dining Room* is 36 feet by 24, and 20 feet high, the ceiling painted by Zucchi. The centre represents Love embracing Fortune, by Morland: four circles, by Zucchi, represent the four quarters of the globe; and four squares, by Hamilton, the four seasons. The corridor on this side, which is used as a chapel, leads to a gallery overlooking the kitchen which is 48 feet by 24, and lofty; over the chimney-piece is the significant motto—"Waste not, want not."

The Park is nearly seven miles in circumference, and contains some of

the finest trees in the kingdom. The house stands upon a rising ground, and from the north, or principal front, a beautiful green turf slopes down some hundred yards to the edge of a fine piece of water. This is a broad canal, which winds for nearly two miles through the park. An elegant bridge of three arches has been thrown over it; several cascades and small islands are formed at various distances. A handsome gravel walk is carried through the whole length of the park; from many parts of which are beautiful prospects of the neighbouring country.

Kedleston was viewed by Dr. Johnson and Mr. Boswell in 1777, one of whom was pleased, while the other seemed to be displeased with every thing. Mr. Boswell observes, "I was struck with the magnificence of the building; and the extensive park with the finest verdure, covered with deer, and cattle, and sheep, delighted me; the number of old oaks, of an immense size, filled me with a sort of respectful admiration; for one of them sixty pounds was offered. The extensive smooth gravel road, the large piece of water, formed by his Lordship from some small brooks, with a handsome barge upon it, the venerable gothic church, now the family chapel, just by the house; in short, the grand group of objects agitated and distended my mind in a most agreeable manner—one should think, (said I) that the proprietor of this *must* be happy." "Nay, Sir, (said Dr. Johnson) all this excludes but one evil, poverty." Soon after their entrance Dr. Johnson observed, "It would do excellently well for a Town Hall; the large room with the pillars, (said he) would do for the Judges to sit in at the assizes, the circular room for a jury chamber, and the room above for prisoners." He, however, appears to have relaxed at the entrance of Lord Scarsdale; and on observing Johnson's small Dictionary, in that nobleman's dressing room, he shewed it to his friend with some eagerness, saying, "look ye! *que terra nostri non plena laboris?*"

The noble family of Curzon are descended from Geraldine de Curzon, who accompanied William the Conqueror to England. The first account of the family being seated at Kedleston is, in the time of Edward I. In the twenty-fifth of his reign, Richard de Curzon died, possessed of the manor of Kedleston, which was valued at twenty marks a year; and also the advowson of the church, which was estimated at 4*l.* a year. Robert Ferrers, Earl of Derby, made him a free and full grant of the manor and advowson of the church by his charter, on condition of rendering him homage and service. John Curzon was created a baronet by Charles I. in 1641, and was succeeded by his son, Sir Nathaniel Curzon, who died March 4, 1719, having married Sarah, daughter of William Penn, of Penn, Buckinghamshire, and by her (who died in 1728) had issue, Sir John, who dying without issue, was succeeded by his brother, Sir Nathaniel Curzon, the fourth baronet. He died in 1758, and was succeeded by his son, Nathaniel, who was created Baron Scarsdale, of Scarsdale, Derbyshire, June 9, 1761. He was born Dec. 25, 1727, and married Oct. 27, 1751, Lady Catherine Colyear, daughter of the Earl of Portmore. His Lordship died Dec. 5, 1804, and was succeeded by his son, Nathaniel Curzon, the present Lord.





Engraved by J. B. B. B.

WILKESBY CASTLE
(1793)

Willersley Castle, Derbyshire;

THE SEAT OF

RICHARD ARKWRIGHT, ESQ.

WILLERSLEY CASTLE, the elegant mansion of Richard Arkwright, Esq., son of the late eminent Sir Richard Arkwright, stands on the south side of a commanding eminence, which runs from west to east, and terminates the extensive range of rocks that forms the eastern boundary of the Derwent in its course through Matlock Dale. Round the foot of the hill, the river flows in a grand sweep for some distance to the east, but afterwards resumes its former direction to the south, and pursues its way through a more open country.

“Immediately opposite the front of the castle, rises a prodigious perpendicular rock, the western barrier of the Dale, through which a passage has been blasted to admit the entrance of the road from the south. From this spot the view of the building is highly impressive; its castellated appearance, judicious proportions, exact symmetry, and beautiful surrounding scenery, forming a *coup d'œil* that is but seldom witnessed.

“The Castle consists of a body, in the form of an oblong square, having a circular tower rising from the centre of the roof, and a semi-circular tower projecting from the front on each side the entrance, and two wings, with a round tower at each angle: the whole structure is embattled; and the walls are of white free-stone. The spot on which it stands, was originally occupied by a large rock, in the removal of which about three thousand pounds were expended by the late Sir Richard Arkwright, who purchased the estate of the late Thomas Hallet Hodges, Esq., in the year 1782. The architect was Mr. William Thomas, of London. This edifice was covered in 1788; but before it was inhabited, it was set on fire by a stove that was over-heated, and all that was combustible in it was consumed; this accident occurred on the 8th of August, in the year 1791.

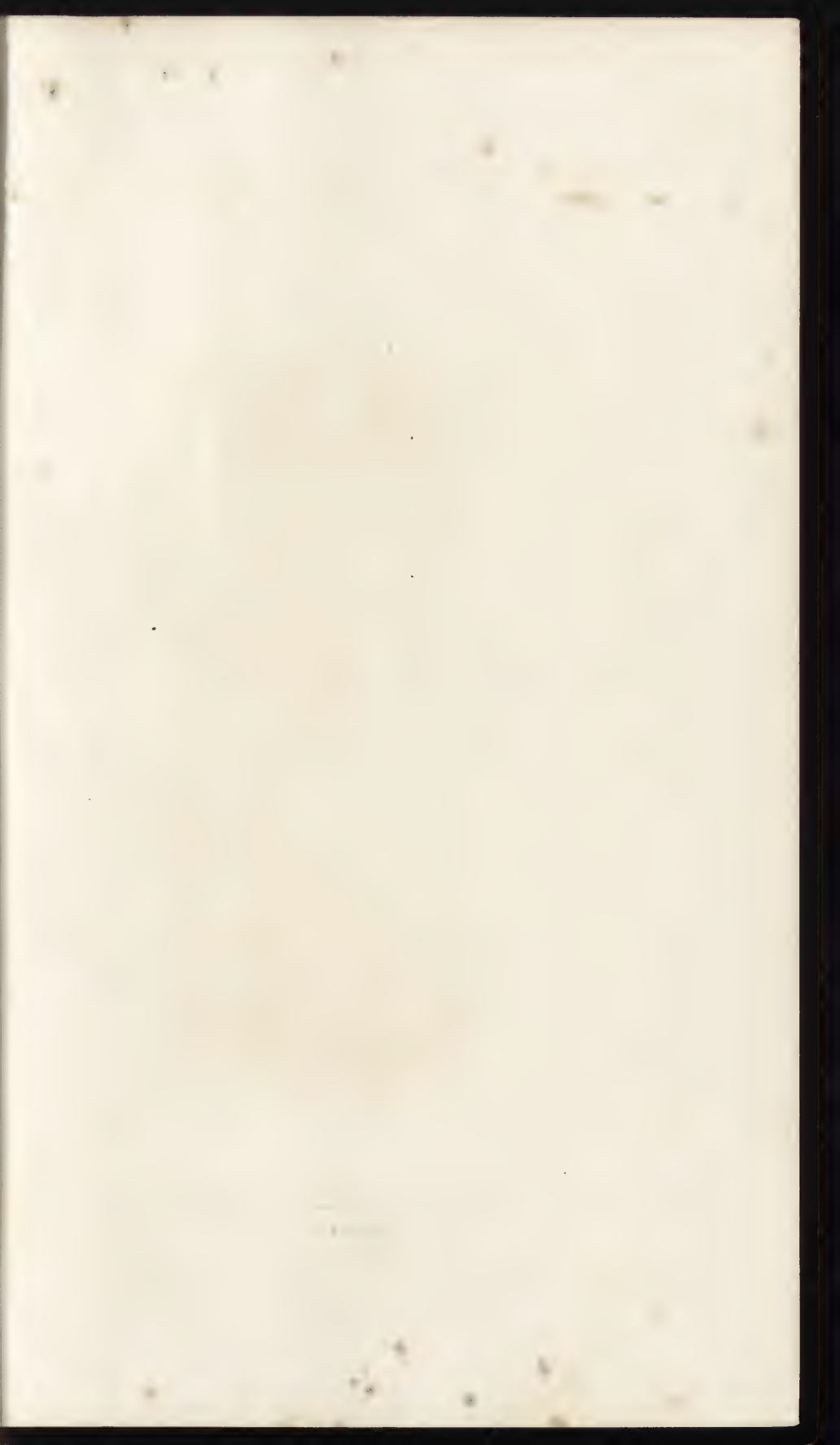
“The interior of this mansion is furnished with great taste and neatness: indeed, it cannot be more graphically characterized than in the expressive words of the poet, *simplex munditiis*; the general arrangement being more for use than ornament. It contains several excellent family portraits by Wright, of Derby, particularly a whole-length of Sir Richard Arkwright; and also some smaller pieces by the same ingenious artist, as well as the sublime view of *Ulls-water Lake*, already noticed as one of his best performances, and which is, perhaps, equal to the greatest efforts of art in landscape-painting that this country has ever produced. This was purchased by Mr. Arkwright for 300 guineas.

“The portrait of Sir Richard Arkwright is esteemed as a very characteristic and striking likeness. He is represented sitting in his study, with one hand resting on a table, whereon is judiciously placed a set of rollers for spinning cotton, in allusion to the most essential part of his wonder-

ful machinery. This distinguished character, whose perseverance and admirable invention raised him, from one of the most humble occupations in society, to affluence and honour, was the youngest of thirteen children, and was born in the year 1732, at Preston, in Lancashire. In this neighbourhood was then carried on a considerable manufacture of linen goods, and of linen and cotton mixed, the various operations of which he had an opportunity of becoming intimately acquainted with; and being a man of uncommon natural powers, he directed his thoughts to the improvement of the mode of spinning, which had probably been conducted for ages by the same process. He received the honour of knighthood in 1786, and died on the 3d August, 1792.

“The grounds of Willersley possess great variety and beauty. Between the castle and the Derwent is a verdant lawn, which slopes somewhat precipitously from the house, but afterwards inclines more gently to the river. The east end of the lawn extends to Cromford Bridge, which stands about a quarter of a mile from the castle, near the entrance to the grounds, which open by a small, but very neat lodge. The summit of Cromford Rock, which has been noticed as rising directly in front of Willersley, is beautifully fringed with trees and underwood; and though towering to a considerable height, it does not terminate the prospect from the castle, which being elevated in situation almost as much as the top of the rock, commands a view of the hill that rises beyond it, to a great height above the village of Cromford.

“The hill behind the castle rises to a considerable height, and is covered with wood to its summit, as is also that portion of it which extends eastwardly. The coach-house, stables, bath, &c. which stand near the mansion on this side, though in a somewhat more elevated situation, are almost concealed by the trees. In the midst of the wood are several romantic rocks, round which, and on the acclivity of the hill, the principal walk winds in a circuit of nearly a mile. The walk leading from the castle on the west gradually turns to the north, taking a direction parallel to the course of the river, and passes under some perpendicular rocks, though yet elevated to a great height above the stream. Advancing up the walk, towards the point called *Wild Cat Tor*, the eye is delighted by one of the finest scenes that nature ever produced. It consists of the long rampart of rocks opposite Matlock; the wood that clothes the declivity from their bases to the river; and the tall trees on the opposite side, that stretch their branches down to the water, which appears dark, gloomy, and almost motionless, till it reaches a weir, down which it rushes in an impetuous torrent, almost immediately under the feet of the spectator, by whom it cannot be contemplated without some degree of terror as well as admiration. The Baths, the heights of Abraham, the body of Masson-Hill, and the summit of the High Tor, are also seen from this part of the grounds; through which various other walks extend in different directions, and lead to a diversity of scenery, that can hardly be paralleled within a similar extent in any part of the country.





Drawn by J. E. Neale

COLLIERIES,
DETRIMENTAL.

Engraved by M. Baugher

Collipriest House, Devonshire ;

THE SEAT OF

JAMES HAY, ESQ.

AT a little distance from the town, and within the parish of Tiverton, stands Collipriest, a beautiful and pleasant situation in Tidcombe quarter, one of four ecclesiastical divisions made by Hugh Courtenay, Earl of Devonshire, about the year 1335. This portion of the parish lies east of the town of Tiverton, and in the north-east part of the county of Devon. The spacious edifice stands on the side of a hill, elevated above the conflux of the rivers Exe and Lowman, having an extensive lawn in front, with a fine slope to the water-side; a noble hanging wood, and avenue of venerable elms behind on the summit of the hill, so lofty as to be seen in many directions at a great distance.

The winding and rapid river Exe, from the banks of which our annexed view is taken, after passing through Exe bridge in the town, with an impetuous current, receives the Lowman in two streams within the grounds of Collipriest; one beneath the Dairy House Hill, the other at the bottom of a meadow, immediately below the Mansion. These useful rivers, which give such interesting variety to the views, both afford plenty of fish in the proper season, and are very beneficial towards conducting the several branches of the woollen trade carried on at Tiverton. The lands on the banks of the Lowman, in its course throughout the midst of Tidcombe quarter, contain excellent pasture for cattle, and a breed of middle-sized knotted sheep, yielding large fleeces of strong wool, well adapted to the manufacture of serges, for which the town is famous.

From Tidcombe Hill is a prospect of diversified and luxuriant scenery not often equalled, the rich vale of Tiverton, and the surrounding hills covered with corn-fields interspersed with woods, which afford the means of sport to lovers of the chase. In the neighbourhood, near the Castle Close, an inclosure belonging to Collipriest, so called from Cranmore Castle or Fort, which stood on this eminence in the reign of Edward VI. a fierce battle was fought in 1549, between contending zealots in the cause of religion, which probably would have been followed by others more serious in their consequences, had not the king's army come upon them, and seized many opposers to the Reformation, who were executed.

From the Temple of Apollo, "bosomed high in tufted trees," on the right of our engraving, is a remarkably pleasing and diversified view in-

cluding the whole town of Tiverton, the ancient Exe bridge, of five arches, the rivers Exe and Lowman winding their mazy course, and forming a junction in the verdant plain almost beneath; the road to Exeter, and the variously shaded hills in the opposite parochial division, called Prior's Quarter, terminate this beautifully varied prospect. The neat Dairy House, an object that arrests the attention of every traveller from the road towards the south entrance to the town, is erected on the brow of a bold hill or precipice covered with trees hanging over the Lowman, and has a rural shed adjoining for the reception of visitors to this delightful summer retreat.

Collipriest was for many years the seat of the Blundell family, descended from James, a brother of Peter Blundell, a clothier, who founded and endowed the free Grammar School at Tiverton; he died in 1601, æt. 81. James Blundell, who died twenty years before his brother, left an only son, John, who was mayor of the town in 1619, from whom descended John Blundell, Gent., author of a scarce book, "The Memoirs of Tiverton," printed at Exon, 1712; this book he is said to have composed in a small fishing-house, on the banks of the Lowman, within his grounds at Collipriest. The present Mansion was built on a larger scale than the former, about 40 years since, by Thomas Winsloe, Esq.; and it afterwards descended to Thomas Winsloe Phillips, Esq. James Hay, Esq. is the present worthy proprietor; he is married to Lady Mary Ramsay, daughter of the late, and sister of the present Earl of Dalhousie. He has raised the edifice a story, and has made many additions and great improvements in the pleasure grounds and plantations around.

The sketch from which the Drawing is made was presented by J. B. Watson, Esq. late of Tiverton.





THE HOUSE OF COLLEGE

Endsleigh, Devonshire ;

THE SEAT OF

JOHN RUSSELL,

DUKE OF BEDFORD.

ENDSLEIGH is situated on an estate of the same name, belonging to the Duke of Bedford, in the parish of Milton Abbot, Devon. The valuable manor of Milton is the property of his Grace, who has selected an eligible part of its borders for his own residence, and for the cultivation of extensive farms, under his occasional inspection. A Mansion, adapted to receive his noble family, was required when they visited their numerous domains in the west of England. It was desirable that it should be an agreeable retirement in the vicinity of the Duke of Bedford's principal estates in the south-west, and not too remote from his possessions in the north of Devon, and in the county of Cornwall.

Endsleigh combines these advantages, as it lies near a sequestered vale, and is at convenient distances from Launceston in the west, and from Tavistock in the east, and from Plymouth towards the south. A new way was constructed, at the expense of his Grace, to conduct from the Launceston road through his own grounds to Endsleigh. In following this interesting way to the place of its destination, pasture and arable lands are seen, in the highest state of culture, on both sides of it; the pleasantly situated village of Milton attracts observation; and as it approaches the Lodge on the brow of a hill, the most spacious views are gradually presented of the green fields of Devon, and, in distant perspective, of the wild woods and rocky eminences of Cornwall. In its gentle descent through new plantations, on a verdant declivity, different prospects are obtained of the river Tamar, on whose banks this rural habitation is erected.

The building commenced in 1810, under the personal auspices of the Duke and Duchess of Bedford; it consists of a group of rural edifices, built in the cottage-style of architecture, conformably to a design of Jeffrey Wyatt, Esq., who has executed it in a manner that reflects the highest credit on his judgment and taste.

In the rear of the house an open porch of granite is placed before the entrance Hall. From the middle compartment, appropriated to the use of the Duke and Duchess, a passage leads to the right wing, which is accommodated to the younger branches of the family. In the left wing are appropriate offices. The contour of the building is irregular, gradually receding from the front towards the wings. It is diversified with rustic verandas, containing odoriferous plants and flowering shrubs, and supported by trunks of oak trees as columns, in the order, as may be supposed, of the primitive Doric. The woodbine, the ivy, and the honeysuckle grow along the walls, and form natural festoons above the windows: under the shelter of these plants birds build their nests, and cheer the scene with their notes.

The chief apartments on the ground floor are lined with wainscot; and the furniture corresponds in all respects with the exquisite simplicity of

the habitation. The internal decorations are perfectly appropriate. The Library is stored with select books in divers languages. Over the chimney-piece is an alto-relievo, by Mrs. Wilmot—"The fall of Phæton." In the small room within the Library are the armorial bearings of Ordulph, the son of Ordgar, Earl of Devonshire, founder of Tavistock Abbey; 2ndly, the arms of the Abbey of Tavistock. In the window of the Dining-room are the armorial bearings of different Earls of Bedford, with those of their respective Countesses. In the fourth division are the arms of William, Lord Russell, who was unjustly beheaded in the reign of Charles II., with those of his lady, the celebrated Rachael Lady Russell, daughter of the virtuous Earl of Southampton. Lord William was son of the fifth earl, and first Duke of Bedford. In the sixth compartment are the arms of Francis, Marquess of Tavistock, father to the present Duke of Bedford, with those of his Lady Elizabeth, daughter of William, second Earl of Albemarle. In the Drawing-room and anteroom are several landscapes, &c. executed by various artists. There are fine views of Cintra, in Portugal, taken on the spot.

From a singularly beautiful grass terrace, on a level with the house, the most commanding view is presented of the surrounding scenery, which no pen or pencil is able to delineate. The Tamar, bursting from a lofty wood towards the north-west, rolls with impetuosity along the borders of another wood, opposite to the house, and disappears as it seems to enter, by a rapid descent, into a deep forest towards the south.

It is worthy of record, that the celebrated artist, Repton, in suggesting plans for the embellishment of Endsleigh, descanted on its extraordinary picturesque beauties in terms of the liveliest enthusiasm. Some of his masterly decorations were adopted. The prospect of effectually contributing to the comforts of the inhabitants of this vicinity, will be doubtless realized by the influence of the noble resident within the sphere of his munificent encouragement and assistance! The hearts of the young and of the aged will ever breathe the devoutest aspirations and wishes, that he may be blest with long life and health, to promote agriculture and civilization in his native country, and to enjoy the fruits of his own cultivation in this delightful residence, which promises to thrive and flourish more and more in its growing improvements, so as to merit, in future times, the appellation of "Garden or Paradise of the West."

Thy beauties, ENDSLEIGH! in the lonely vale,
 Allure the heart to love thy blest retreat,
 Of noble dignity and grace the seat,
 Fann'd by the pinions of the western gale.
 Thy winter smiles, serene in mantle green,
 And earliest birds of spring resume their lay:
 Cheer'd by the vernal show'r and sunny ray,
 There the first blossom of the year is seen.
 Thy herds and flocks in fertile pasture rove
 On Devon's hills, near Cornwall's sylvan bow'rs;
 And down thy banks, the lovely queen of flow'rs,
 The summer-rose, breathes odours round the grove:
 Beneath whose borders echoing Tamar flows,
 And sooths the weary mind to calm repose.

W. E.





Drawn by J. White

FORT HOUSE,
PROVIDENCE.

Engraved by J. White. Published by J. White, at the Sign of the Anchor, No. 10, South Street, New York.

Ford House, Devonshire;

THE RESIDENCE OF

AYSHFORD WISE, ESQ.

THE situation of Ford House is retired, and truly delightful; in the midst of a beautiful lawn, before which is a small Park. The whole is about one mile south of Newton Abbot, and at the foot of Milber Down.

The neighbourhood abounds with some of the most beautiful prospects that can, perhaps, be found in the whole kingdom. The river Teign, which rises in Dartmoor, is here navigable, and gives great variety to the scene by the passing sails; many parties of pleasure from Teignmouth availing themselves of the gratification afforded by an aquatic excursion to Ford House.

The House itself gives a most exact idea of the residences of the gentry in the reign of James I.; it having been built at that period, by Sir Richard Reynell, knight, an eminent lawyer. It exhibits throughout the style of architecture in use previous to the introduction of the simplicity, harmony, and proportion displayed in the classical erections of more recent time, though far superior in point of accommodation to the fortified dungeons of the previous era. In the interior much judgment is shewn, in the disposition of the many apartments it contains; the centre of the house is occupied by a roomy staircase, with massive balusters. On the exterior, we find the principal Front thickly perforated with enormous square windows, having the lights divided by stone mullions; the parapet is formed into circular pediments; and lofty clustered chimneys, with the cupola in the centre, crown the whole.

King Charles I. with his suite, took up his abode here in the year 1625; and one day after dinner, in the great dining-room, conferred the honour of knighthood upon Richard Reynell, of West Ogwell, in this county, and Thomas Reynell his brother, who at that time was sewer to His Majesty's person; saying unto them, "God give you joy."

Lucy, daughter and heiress of Sir Richard Reynell (who built Ford House) became the wife of Sir William Waller, the famous parliamentary general. In the abbey church at Bath, is the monument of this his first wife, upon which are the statues of Sir William and his lady; and there is a tradition, that when King James II. visited the abbey, he defaced the nose of Sir William Waller, upon this monument. Sir William himself was, however, buried in the chapel in Tothill-street, Westminster.

The daughter and heiress of Sir William Waller married Sir William Courtenay, a direct ancestor of the present Lord Viscount Courtenay; and it is observable, that they were married so young, that they could not make thirty between them at the birth of their first child. A little before the restoration of King Charles II. he was instrumental in raising a gallant troop of horse, of one hundred and twenty gentlemen, all persons of good quality and estates; with which he secured and disarmed disaffected persons, and brought the county of Devon into due subjection. In the year 1664, he was high sheriff of Devonshire, and knight of the shire in several parliaments of King Charles II.

Ford House was inhabited for a considerable time by the family of Courtenay, but at present it is occupied by Ayshford Wise, Esq.; who has, by skilful repairs, retained its original interesting appearance, and increased the accommodation by judicious alterations of the original arrangement of the interior.

Near the House is a charitable institution, called the Widowe's House, bearing this inscription on its front.

Is't strange a prophet's widowe poore shoulde be?
If strange, then is the Scripture strange to thee.

This was founded by Lady Lucy, wife of Sir Richard Reynell, for the reception of four clergymen's widows, each of whom was to receive an annuity of five pounds; yet the feoffees have altered the original institution, and only two widows are now admitted, with a salary of ten pounds each, yearly.

In the neighbouring church of Wilborough, is a pew allotted to these matrons, over which is a curious account of the necessary qualifications they must possess, and the rules they are to observe, to entitle them to the residence and annuity.

"They shall be noe gadders, gossupers, tatlers, talebearers, nor given to reproachful words, nor abusers of anye. And noe man may be lodged in anye of $\frac{1}{2}$ said houses; nor anye beare, ale, or wyne, be found in anye of $\frac{1}{2}$ said houses, &c."

The Sketch from which the Drawing was made for this print, was contributed by Mr. F. W. L. Stockdale.





Drawn by J. P. Cook

LUSCOMBE,
DEVCANSHIRE.

Engraved by J. Matthews

Luscombe, Devonshire ;

THE SEAT OF

CHARLES HOARE, ESQ.

THE profusion of rich and varied scenery, added to the peculiar mildness of the climate, in the well wooded valley formed by the ramifications of the Haldown Hill, suggested to Mr. Hoare, in a casual visit to Dawlish, the capability, if we may use the term of a late celebrated surveyor, of this truly delightful spot: the House was begun from a design of Mr. Nash, in 1800, and finished in 1804. The building, with its towers, battlements, buttresses, and pinnacles, owes its effect to the union of its several parts varying in figure and in elevation. This style of architecture having, after a long period of neglect, again attracted the attention of our nobility and gentry, various attempts have been made to unite the external appearance of our ancient baronial fortresses, with an increased attention to the comfort of the interior. As such, Luscombe may be considered a very excellent specimen of Mr. Nash's talents.

The entrance lodge is nearly embosomed in trees, and is distant about two miles from the beach at Dawlish.

The south front of the House consists of a large octagon tower in the centre, united by three of its sides to the main building, extending east and west; on the east is an embattled cloister of Tudor arches springing from buttresses and terminating in pinnacles; on the western side is a porch of similar construction, having a mullioned window deep within it. The lower part of the tower contains two large pointed windows of stained glass, shadowed by a rich cluster of ivy extending towards the battlements. At the east end is the window of the Dining-room, and the south and north towers combine to produce a most pleasing effect; on the west are the offices, and on the north is a square tower mantled with ivy, rising above three large pointed arches, forming a porch, or principal entrance to the house, over which is an oriel window.

The whole structure is surmounted with battlements of Portland stone, contributing much to the general effect, which is increased by a fine wood on the north, rising to the summit of the hill; at the eastern end of which is a rustic cottage and conservatory, adding much interest to this beautiful eminence.

The entrance from the porch opens on a hall of a circular form, communicating to the principal apartments and staircase; the Dining-room on the left contains some fine pictures by the most eminent modern artists. In the centre of one side is the Storm, from Shakspeare's Tempest, by Louthembourg; between two subjects from Anacreon, Love sheltered, and Love's Ingratitude, by Thompson. Over the chimney-piece is a whole length portrait of Mr. Hoare of Mitcham, by Sir Thomas Lawrence, and on each side a picture by Northcote, the Village Doctress, and Country Girl going to Market; over the door, is a picture

of Tygers, by the same artist: the figures in these paintings are the size of life, with the exception of that by Louthembourg.

In the hall is a painting by Bassan. The Drawing-room of an octagon form, contains in four of its sides a very valuable collection of books in most elegant bindings; on each side of the chimney-piece, which is of white marble, by Flaxman, are several paintings in distemper, most delicately finished; and, over the door, are two large ones, by Goupe, copied in the same manner, after Salvator. On the right side of the door, on a pedestal, is a bust of the infant Nero, in white marble, the size of life; and on the opposite side is another pedestal, supporting a rich time-piece, with figures of rare workmanship; from the windows, the upper compartments of which contain stained glass, is a most interesting distant view of Dawlish, and the sea. The staircase hall, having a rich pointed window of stained glass, partakes of the appearance of a small chapel, and contains an organ by England. In the north room is a library, and over the chimney-piece a large picture, by Thompson, of the dragon slain by the Red-cross Knight, from Spencer; a most elegant small room opens on the opposite side, the window of which looks into the porch on the south front. This room contains a complete collection of the most valuable editions of the classics; over the chimney-piece is a painting of a Magdalen, by Alex. Allori, called Bronzino; a most exquisite group of Bacchanals, modelled in wax, by Gousette. A collection of animals in plaster of Paris add to the interest of this apartment.

In a sitting room over the octagon Drawing-room are several large water colour drawings by Nicholson, and copies after him, with several portraits of the family, in miniature. The window commands an extensive prospect of the adjoining woods, the village of Dawlish, and the sea.

The grounds are extensive, and through the principal part winds an excellent carriage-road; it is scarcely possible to consider these plantations as only the growth of so short a period. In various parts, the judicious thinning of the trees allows a disclosure of the steep sides of the valley: seats are placed at intervals; from one of which, under a fine young oak, the western parts of the building are seen, relieved by the woods in the back-ground, and terminating in a prospect of Dawlish church, and the sea-coast towards Portland. On ascending the summit of the north side of the valley, on which is the road from Chudleigh to Dawlish, the passage through the plantation forms a grand terrace, from whence is a view of the intermediate country, as far as the Hembury Hills over Honiton, and a length of coast bounded by the Isle of Portland. The woods of Mamhead, Newhouse, and Powderham, including the obelisk of the former, and the ancient castle of the latter, unite Hal-down to the river with uncommon effect; in short, every admirer of scenery owes much to the proprietor of this elegant retreat, abounding in cultivated beauty, for the very judicious arrangements that on every side meet the eye of the spectator.

The Sketch from which the drawing was made for this print, was presented by Mr. T. W. L. Stockdale.





Drawn by J. P. Neale.

BRANCLIFFE CASTLE,
DURHAM.

Engraved by T. Matthews.

London, 1841. Published by J. P. Neale, 10, Strand, & Sharnal, 10, York, & Co. in the Strand.

Brancepeth Castle, Durham ;

THE SEAT OF

MATTHEW RUSSELL, ESQ. M. P.

THE walls of this stately pile rise from a rocky precipice, nearly forty feet in height, at the foot of which winds a rivulet; the situation and irregularity of the edifice give it a most romantic appearance when seen from the bridge whence our view was taken; but on the other sides a moat has formerly added to the defence of the Castle, the ground being nearly level for a considerable distance. It was erected by the Bulmer family during the early part of the reign of King Stephen, and appears originally to have consisted of four quadrangular Towers, with projecting angles or buttresses, and surmounted by turrets; intermediate walls, with their loop-holes and battlements, connecting the whole structure. In the year 1398, Ralph Neville, Earl of Westmoreland, is stated to have built much of it; and the Earl of the same title and family, in the reign of Henry the Eighth, is also said to have added much new work; subsequent alterations and additions have contributed to the very irregular appearance it now presents.

The principal Court is of an octangular form, and is entered on the north by a Gateway, flanked by two square towers, from which to the east and west a wall and parapet connect it with the main building on the south-west side; between the latter and the Gate of entrance on the east side are two large square Towers, with projecting buttresses, and having a small turret at the summit of each angle, sustained on corbels, open at the sides but not in front. On the west side the wall is high, the parapet on many parts hanging on corbels; and where the wall forms angles, it is furnished with small square turrets on the area side, supported by an arch, and in the floor of each is a square aperture, which most probably was used during a siege to receive materials from persons below, whereby the guard should annoy those who assailed the wall.

The interior of this ancient edifice has been adapted to modern convenience; and it may be mentioned, that the castle is now undergoing a complete restoration, as well on the exterior, as the furniture, for which the most correct models are sought, and will, no doubt, do credit to the artists employed.

The family of the early possessors of the Castle terminated in Emma, daughter and heiress of Bertram Bulmer, who married Robert Nevill, grandson of Gilbert de Nevill, who came into England with the Conqueror, by whom she had a son and a daughter. Henry, the son, assisted the confederate barons against King John, to whom, in the 17th of his reign, he gave 100 marks, to be restored to favour; and as a pledge of future fidelity, delivered two hostages and his Castle of Brancepeth

into the King's hands, to be held at his pleasure. Henry dying without issue, 11th of Henry III. his sister Isabel became his sole inheritor, and was married to Robert Fitz-Maldred, Lord of Raby, by whom she had a son called Gefry, who, in honour of his mother, assumed the name of Nevill; and from this marriage sprung the Earls of Westmoreland of that name, who retained possession of the Castle, till their rebellion in the reign of Elizabeth, when together with the Lordship, it became forfeited, and was vested in the Crown by a special Act. In the reign of Charles I. they were sold, under the authority of letters patent, to Lady Middleton and others. Three years afterwards, they were made over to Ralph Cole, Esq. of Newcastle, in trust for his son Nicholas Cole, Esq., who was created a baronet, March 4, 1640. His son, Sir Ralph Cole, Bart., in consideration of the sum of 16,800*l.* and annuities on the lives of himself and wife, conveyed the Castle and Lordship in 1701, to Sir Henry Bellasyse, Knt. whose grand-daughter dying in 1774, devised them to the Earl of Fauconberg. Soon afterwards the Earl sold them to the late John Tempest, Esq.; and of him the estate, which then only consisted of about 4,600 acres, was purchased by the late William Russell, Esq., who very greatly improved the ground: he married a daughter of the late Col. Milbanke, and dying in 1817, left issue one son, the present proprietor of Brancepeth, and two daughters, one of whom is married to Lieut.-Colonel Banbury, and the other to Lieut.-General Sir Gordon Drummond, G. C. B.

Among many instances of well directed munificence and patriotism exemplified in the life of the late William Russell, may be mentioned an Hospital which he founded and liberally endowed in this county, for a considerable number of aged persons, with a School attached for a large establishment of boys and girls. In 1795, he was prominently instrumental in raising a body of infantry in the county, to the expense of which he mainly contributed; and subsequently at the cost of several thousand pounds, entirely borne by himself, he raised and equipped a corps of Sharpshooters.

During the late distresses, he received and maintained the poor coming from all quarters, in barracks constructed for the purpose, where every requisite comfort was provided for them, while he kept alive their habits of industry by employing such as were able in various works upon his extensive estate; and it appeared that the chief gratification arising to him from the immense possessions which the honourable application of his talents had accumulated, was the power they bestowed of more completely discharging the duties of a good subject, and a practical christian.

The present resident has also another beautiful seat called Hardwicke; near Sedgfield, in this county.

The proprietors are indebted to J. Bouet, Esq. of Durham, for the beautiful pencil drawing of this subject, from which the coloured drawing for the present engraving was made.





Published by C. Bailey.

AUDLEY END,
ESSEX

Audley-End, Essex;

THE SEAT OF

RICHARD ALDWORTH GRIFFIN,

LORD BRAYBROOKE.

Is situated nearly a mile west of the town of Saffron Walden, to which parish it belongs. Geoffrey de Mandeville, first Earl of Essex, founded the priory of Walden in 1136, afterwards converted into an abbey in the reign of Richard I. and consequently placed at that king's disposal. It was dedicated to the honour of God, St. Mary, and St. James, and was of the Benedictine order. The building stood near the pond, one mile east of the present house, where foundations and coffins have been frequently dug up. William Moore, twenty-second and last abbot, surrendered the abbey, March 22nd, 1537, to Henry VIII., who immediately granted it, with all its appurtenances, to Sir Thomas Audley. He was born at Earl's Colne, in Essex, 1488, bred to the law, and introduced by the Duke of Suffolk to the king's notice. He became Speaker of the Lower House, 1529; was knighted and made Lord Keeper, 1533: the following year obtained the Chancellorship, and the priory of Christ Church, Aldgate, as his town residence. He was installed K. G., and created Baron Audley, of Walden, in 1538, and dying April 30, 1544, was buried in Walden church, where his monument still remains, inscribed, as Fuller justly remarks, with a lamentable epitaph. He bequeathed 100*l.* to the king, in return for all the benefits and reputations he had received from him. He also endowed Magdalen College, in Cambridge, the visitorship of which, together with the appointment of the Master, is for ever vested in the possessor of Audley End for the time being. By his wife, the Lady Elizabeth Grey, daughter of Marquis Dorset, Lord Audley left issue Mary, who died young, and Margaret, who succeeded to his vast possessions. She, however, only lived to be 23, though twice married; for after having lost her first husband, Henry Dudley, son of John, Duke of Northumberland, who was slain S. P. at the battle of St. Quintin's, 1557; she became the second wife of Thomas Howard, fourth Duke of Norfolk, beheaded for high treason 1572. Thomas, the eldest son of this marriage, was restored in blood 27th Elizabeth; and after distinguishing himself greatly as commander of the Lyon man of war, in the defeat of the Spanish armada, and upon divers other occasions, was summoned to Parliament in the 39th of the same reign, by his grandfather's title of Baron Howard de Walden. In 1603, he was further advanced to the Earldom of Suffolk, and appointed Lord Treasurer by King James. This nobleman built Audley End, nearly on the site of the ancient monastery, and seemed determined to render it the largest and most magnificent residence in England. By his descendant, James, the third Earl, it was sold in 1669,

together with the park, to Charles II. for the sum of 50,000*l*. Twenty thousand pounds of the purchase money had been directed to be made good from the produce of the hearth duty, but remained unpaid in 1691, when King William, wishing to repeal this tax, proposed restoring the house, &c. to the Suffolk family, on condition that the debt should be cancelled, and accordingly the re-grant to this effect bears date Nov. 1700. Henry, tenth Earl of Suffolk, who died intestate in 1745, and left no issue, was the last of his name who possessed Audley End. The house and park consequently devolved on his heir at law, Lord Effingham, from whom they were subsequently purchased by the Countess of Portsmouth. She in fact had already inherited the original Suffolk estates in common with the Earl of Bristol, as representatives of the two daughters of James, the third Earl, who had made a deed of settlement in their favour, at the time the house was alienated to the Crown. By the Countess of Portsmouth above mentioned, the mansion and her moiety of the property were bequeathed to her nephew, John Griffin Whitwell, who assumed the surname of Griffin. He established his claim to the barony of Howard de Walden in 1784, and was created Baron Braybrooke in 1788, with remainder to his nearest relation, Richard Aldworth Neville, of Billingbear, Berks, the present possessor of Audley End.

It is not ascertained who was employed in building Audley End, John Thorpe and Bernard Jansen having both been mentioned as the architects; but probably the Earl of Suffolk superintended the works, aided by his uncle, the Earl of Northampton. The edifice was commenced in 1603 and completed in 1616, at the expense of 190,000*l*. The model, in wood, part of which is still extant, is said to have been procured from Italy. The house originally consisted of two quadrangular courts; the rooms were large, but not lofty in proportion. The gallery, 226 feet long, which formed the eastern side of the inner court, was pulled down in 1750, and previously three sides of the principal court had been destroyed by the injudicious advice of Sir John Vanbrugh. Notwithstanding these numerous reductions, the mansion, as it now remains, is on a considerable scale, and the hall and saloon are still well worthy of notice, as exhibiting noble specimens of the magnificence which characterised the buildings of the seventeenth century. The different apartments were fitted up by Lord Howard,* who also made a variety of alterations in the park and pleasure grounds, and spared no expense in improving the place during the many years which he lived to enjoy it. The present proprietor has also availed himself of every opportunity to add to the domain, by extending the plantations, and by purchasing great part of the estate which had been allotted to the Bristol family when the partition of the property took place.

* Lord Howard died at Audley End, May, 1797.





J. P. N. del.

AMPTON HOUSE.
HAMPSHIRE.

Engraved by T. C. Varnall.

Amport House, Hampshire;

THE SEAT OF

CHARLES INGOLDSBY POWLETT,

MARQUESS OF WINCHESTER.

AMPORT HOUSE derives its name from a village in the Hundred of Andover, and was formerly called Anneport; the beautiful situation excites the admiration of every visitor. It stands on a gently rising ground, and on the borders of a well wooded and diversified park. The lawn and pleasure grounds are separated from the vale in front of the House by a Ha! ha! fence; a rise immediately opposite commands a view of the surrounding country to a considerable extent. The river Test, here a small stream, but abounding with trout, runs through the village; which, together with the ancient church, situated close to the mansion, give peculiar interest to this secluded spot. The projecting wings of the edifice are connected by a corridor of the Ionic order, which forms a conservatory for the choicest plants: the apartments are of fair proportions. The building, though possessing no grand architectural character, is commodious and handsome, and has long been the chosen residence of a branch of the ancient Noble Family of Powlett, who have at length inherited the honours of the Premier Marquess of England.

The Marquesate, originally granted in 1551, was merged for about a century in the Dukedom of Bolton; Charles, the sixth Marquess, had to his second wife, Mary, natural daughter of Emanuel Scroope, Earl of Sunderland, by whom he obtained a considerable estate at Bolton, in Yorkshire, and being instrumental in settling the crown on the Prince and Princess of Orange, was advanced in 1689, to the honour of Duke of Bolton: he died at Amport House in 1699. The present Marquess is descended from Lord Henry Powlett, next brother to John, the fifth and loyal Marquess of Winchester, who was created a Knight of the Bath, at the coronation of Charles I.; he had an only son, Charles Powlett of Anneport, Esq. from whom came Francis Powlett of Anneport, Esq. who married Elizabeth, daughter of Sir Richard Norton, and heir to Sir John Norton, of Rotherfield Park, near Alresford, in this county, Bart. by whom he had issue Norton Powlett of Rotherfield, Esq. who represented Petersfield in Parliament, from 1707 to 1727; and by Jane,

daughter of Sir Charles Morley of Droxford, had three daughters and eight sons, of whom George, the only survivor on the death of Harry, sixth Duke of Bolton, in 1794, became the twelfth Marquess of Winchester; as next heir male he married Martha, daughter of Thomas Ingoldsby, Esq. and dying in 1800, was succeeded by his eldest son, Charles Ingoldsby, the thirteenth and present Marquess of Winchester, who married Anne, second daughter of the late John Andrews, Esq. of Shotney Hall, in Northumberland, by whom he has John, Earl of Wiltshire, and other children. The present Nobleman, a little while before his father's death, was Lord Lieutenant of the County of Southampton.





Drawn by J. Neale

Engraved by J. C. Verrall

BROADLANDS,
HAMPSHIRE.

Broadlands, Hampshire;

THE SEAT OF

HENRY JOHN TEMPLE,

VISCOUNT PALMERSTON.

THE extensive park belonging to this seat immediately adjoining the town of Romsey, has rather a flat surface, but much relieved by the clumps of well grown trees, which have been judiciously planted at irregular distances. The park also derives peculiar interest from the river Test, which rising in the neighbourhood of Whitchurch, flows through the pleasure grounds, and at length, below Red Bridge, forms the head of the Æstuary called the Southampton Water. It is here both wide and clear, and abounds with trout. In the town it is crossed by a bridge of stone, which forms a pleasing object from the park. The dairy, built in the rustic manner, having statues and busts happily introduced, stands at the end of a shady walk, by the water side, and surrounded by willows drooping their boughs to the stream.

The mansion itself is on the eastern side of the river Test, it presents an elegant façade adorned with a portico in the purest style of the Ionic order: it is built with fine white bricks from a design by Brown, who also originally laid out the grounds, which have since undergone considerable improvement.

In the interior very great taste is shewn in the arrangements, resulting chiefly from the classical acquirements of the noble personage under whom it was erected. The late Lord Palmerston was distinguished by his literary attainments, and was also ranked among the connoisseurs of his time. He collected at Broadlands some fine original paintings by the most eminent masters. Among the many beautiful specimens of the high perfection of the art we enumerate the following

List of the principal Pictures at Broadlands.

A strolling musician, and some Flemings at cards, *Legnano*.

A large landscape with figures, *Salvator Rosa*.

Briseis forced from Achilles, *G. Hamilton*.

Two landscapes, *N. Poussin*.

A landscape, *Swanaret*.

The Children in the Wood, *Sir J. Reynolds*.

An iron foundry, *Wright of Derby*.

The Prodigal's Return, *Guericino*.

An old man's head, *Vandyck*.

The Descent from the Cross (a copy from Dan da Volterro) *Dominichino*.

Last Communion of St. Francis, *Rubens*.

A sea-piece, *Loutherbourg*.

A landscape with men and horses, *Wouwermans*.

An old man's head with a long flowing white beard, extremely high finished, *Gerard Douw*.

The Last Supper, a sketch for the great picture given by the Republic of Venice to Louis 14th. *P. Veronese*.

A young man's head, *Caracci*.

A landscape, *Ruysdael*.

An old man's head, *Rembrandt*.

A sea-piece, with ruins, *Claude*.

A landscape, with figures of the Holy Family, *Claude*.

His Lordship also displayed his exalted taste in a collection of antique

Statues, of which we give a list, with the remarks of an elegant critic in sculpture.

Ancient Statuary at Broadlands.

1. A statue of a Muse, the attitude is the same as that of the Melpomene, once in the Farnesian Palace, afterwards in the Mus-Pio-Clem., stooping forward, and the left leg raised on a stone.
2. A statue of Ceres, restored, the head and arms are wanting.
3. A statue of Hygeia.
4. A statue of Cupid sleeping on the lion's skin, with the club, and two lizards, of good sculpture, and a repetition of a frequent subject.
5. A head of Africa, small life, with the skin of the elephant's head.
6. A head of Diana, with the double knot on either side of the head.
7. A head of Juno, nearly perfect, but much corroded by age.
8. A head of a female Faun.
9. A head in the character of Mercury, with a petasus, probably a portrait.
10. A head unknown, with a corded wreath.
11. A double-headed terminus of Fauns.
12. A bas-relief of a Muse.
13. Another, having three female Bacchanals, in orgic attitudes.
14. A tripod, with Bacchanals.
15. A vase with Bacchanals, fragmented, but the figures of good sculpture.

The estate upon which this mansion is situated, was formerly in the possession of the family of St. Barbe, who resided here for nearly two centuries, and of whom are still to be seen some very curious memorials in the neighbouring church of Romsey.

The present noble proprietor of Broadlands is the third Viscount Palmerston of Palmerston, a title originally granted in 1722, and his Lordship is the representative of the ancient family of Temple, of Stow in Buckinghamshire, which has produced so many distinguished characters in the political and literary world; and from which, in the female line, the Marquess of Buckingham (who has assumed the name of Temple) is descended.

In the history of the noble family of Palmerston, the Editor hopes he may be excused, if, in compliance with the recommendation of a friend, he deviates from the limited plan of description, and introduces, for the sake of comparison, two of the most beautiful Epitaphs, which are upon record in ancient and modern composition, the heart-felt effusions of conjugal affection.

The first is an Epitaph, by Meleager, on his wife Heliodora, taken from the Anthologia.

The second is an Epitaph to the memory of Frances Viscountess Palmerston, by the late Lord Palmerston, in Romsey Church.

ΜΕΛΑΓΡΟΥ, ΕΙΣ ΓΥΝΑΙΚΑ.

Δακρυα σοι, κ' νεκθεν υπο χθονος, Ηλιοδωρα
 Δωρεμαι, σοργας λειψανον εις Αϊδην,
 Δακρυα δυσδακρυτα' πολυκλαυτω δ' επι τυμβω
 Σπεινω μναμα ποθαν, μναμα φιλοφροσυνας.
 Οικτρα γαρ οικτρα φιλαν σε κ' εν φθιμενοις Μελεαγρος
 Αιαζω, κενεαν εις Αχεροντα χαριν.
 Αι, Αι, πη το παθεινον εμοι θαλος αρπασεν, Αδας
 Αρπασεν' ακμαιον δ' ανθος εφυρε κοιης.
 Αλλα σε γυνημαί, Τα παντροφι, ταν πανοδυρτον
 Ηρεμα σοις κολποις, Ματερ, ναγκαλισαι.

It is hoped the introduction of the Greek Epitaph will not be thought unnecessary. The Anthologia is not in every library; and where a comparison is meant between two originals, it could not be properly made if one of them was omitted; particularly as it was not possible to give a just idea of the beautiful and elegiac strain of the original in a translation.

Of this Epitaph a translation is attempted; in which a literal version is more aimed at, than any hope of doing merit to the beauties of the original—the object being to make a comparison between the two Epitaphs for the English as well as for the classical reader.

EPITAPH.

Translation of the Epitaph of Meleager on his wife, Heliodora.

My tears for thee, Heliodora, flow,
Remains of Love, which to thy shade I owe,
Fast-falling tears; and o'er thy tomb repeat
Memorials of Regard and sad Regret:
In anguish deep, I mourn thy parted breath;
A tribute unavailing now in death.
Oh my sweet Flow'r, of all thy beauty spoiled!
Seiz'd, seiz'd by death, and in the dust defiled!
Earth, at thy knees a Suppliant, I request,
Clos'd in thine arms, and sunk, alas! to rest,
Repose her gently on thy Parent breast.

*To the Memory of Frances Viscountess Palmerston, by the late Lord
Palmerston, in Romsey Church.*

Whoe'er, like me, with trembling Anguish brings
His heart's whole treasure to fair Bristol's springs;
Whoe'er, like me, to sooth distress and pain,
Shall court these salutary springs in vain:
Condemn'd, like me, to hear the faint reply;
To mark the fading cheek, the sinking eye;
From the chill brow to wipe the damp of death,
And watch, in dumb despair, the short'ning breath:
If chance should bring him to this artless line,
Let the sad Mourner know, his pangs were mine.

Ordain'd to lose the partner of my breast,
Whose Virtue warm'd me, and whose Beauty blest;
Fram'd every tie that binds the heart, to prove
Her duty friendship, and her friendship love.

But yet rememb'ring, that the parting sigh
Appoints the just to slumber—not to die;
The starting tear I check'd—I kiss the rod,
And not to earth resign her, but to God.

Until reading the English Epitaph, it might be supposed the Greek Epitaph never could be surpassed in delicate and affectionate sorrow ; but beautiful as it is, it does not appear equal to the English in the flow of tenderness, and conjugal affection. Its inferiority is evident throughout ; it is confined to expressions of general lamentations after death, and leaves the Mourner in hopeless Despair.

But the English epitaph, in all the harmony " of poetry attuned to woe," conducts us to the bed of sickness, and progressively through the various scenes of approaching death ; and piously consigns the afflicted and weeping reader to submission, and that reverential Consolation and Hope which the Christian Religion alone can inspire, by resignation to the divine will. In no instance can the superiority of the Christian over the Heathen system, be more effectually illustrated.





Drawn by J. Neale

FROYLE PLACE,
HAMPSHIRE.

Engraved by Slaney

Froyle Place, Hampshire;

THE SEAT OF

SIR THOMAS MILLER, BART.

THIS handsome residence is situated in the north-east part of the county of Hampshire, about three miles from Alton, and about the same distance from Farnham, in Surrey. It stands in a Park, finely varied and well wooded, of considerable extent, in the immediate neighbourhood of the Hop Grounds so much celebrated, and which have of late years been considerably increased in this vicinity: the ground plan of this Seat is in form of an half H, the original plan has been enlarged by offices attached to the main structure, seen on the left of our view. The houses of this form, it may be observed, have not so ready a communication between the various apartments as others of a more compact nature, but the plan admits of a greater circulation of air, and from its covering a larger space, it has a more important, as well as more picturesque appearance. It was used much about the reign of James and Charles the First, to which period we may refer the erection. On the outer sides are seen the gables of the roof, and present a succession of square windows divided by mullions, of an uniform size; the entrance is in the centre. It has lately undergone a complete repair, and though many modern innovations may be noticed in the interior, conducive to the superior accommodation of the possessor, we were much pleased with the great attention that had been paid to the original character of the building on the outside, which now forms an exceedingly interesting specimen of its particular style.

In the reign of Charles the Second, it was in the possession of Samuel Gauden, Esq. The ancestors of the Baronet who now resides here were originally seated at Chichester, in the county of Sussex. Thomas Miller, Esq. who represented that ancient city in parliament in the years 1688 and 1690, was knighted, and afterwards advanced to the dignity of a Baronet by Queen Anne, in the fourth year of her reign, 1705. He died December 2nd of the same year; his title, together with a large fortune which had been left him by his uncle, descended to Sir John Miller, Bart., his eldest son; he was also member for Chichester in several parliaments, and dying, Nov. 29th, 1721, was buried in the cathedral of that city. Sir Thomas Miller, Bart., his successor, as well in the senate as in the title, died in 1733, at his seat at Lavant, about two miles north of

Chichester, (now in the possession of the Duke of Richmond). Sir John Miller, the fourth Baronet, and eldest son of the preceding, married the daughter of Dr. Combes, an eminent physician of Winchester, by whom he had two sons, Sir Thomas, the present Bart., and George, and four daughters, the youngest of which married George, Earl of Albemarle.

The present Baronet succeeded the Hon. Mr. Erskine, the son of Lord Erskine, as member for Portsmouth, in 1806, and continued to represent that important town in two successive Parliaments.





Drawn by J. C. Varrall

HACKWOOD PARK.

1840-1841

Engraved by J. C. Varrall.

Engraved by J. C. Varrall. Hackwood Park & House. Hackwood Park & House. Hackwood Park & House.

Hackwood Park, Hampshire;

THE SEAT OF

WILLIAM ORDE POWLETT,

LORD BOLTON.

THIS noble Mansion is situated towards the western boundary of the Park, and is encompassed by about one hundred acres of pleasure grounds, disposed into lawn, shrubbery, and a noble wood, bearing the name of Spring Wood, in which are many of the finest trees of the whole demesne. Over these the mantling ivy has been suffered to grow; and, by its rising to the highest branches, and thence hanging in rich and loose chains of thick foliage, it produces a very singular effect of beauty; and even in winter it greatly tends to enliven and animate the gloom of the season. Various alterations, on an extended scale, were made in the pleasure grounds by the late Lord Bolton, particularly on the south, which had been originally arranged in the old style, with terraces, ascended by flights of steps, and adorned with statues on pedestals, a great reservoir of water, angular ramparts, &c.; the view from the house was also intercepted by high yew hedges skirting long and formal avenues. Nature has now regained her rights; the avenues have been broken into walks and glades, and several distant views admitted.

The lower parts of the wood are in a wild and luxuriant state, with coppice plants and shrubs, sheltered beneath large and lofty timber trees. In the midst of this wilderness is a space, containing above four acres, assuming the form of an ancient amphitheatre, the boundary of which is composed of elms, closely planted, and rather inclining inward, so as to project their lofty heads and extended branches over the sides and ends of the area; the stage is a flat lawn at the lower end, from which seats of turf gradually rise in sweeping divisions, leaving one grand broad passage in the middle, from the bottom to the top, which terminates in a large circular recess, having in the midst the ruins of a rotunda, of classical construction. The most striking view of this theatre is obtained from the entry through the thicket at the bottom of the stage.

The whole of these pleasure grounds, with the adjoining parts of the Park, are thought to have formerly composed one large wood; and it appears to have been connected with Basing House and Castle by avenues of chesnuts, in length about two miles, some of which trees still exist; and long stems of considerable height have grown up from the undecayed parts of others. It was then appropriated to the favourite diversion of

hawking, and called Hawking Wood, and now, by corrupt abbreviation, rendered Hackwood. The Park is very extensive; the surface is boldly irregular. and partakes of the beautiful character of the neighbouring chalk downs; it is animated by between five and six hundred head of deer; the views are diversified by large groves of fine oak, ash, and beech trees, interspersed with thorns of extraordinary size and luxuriance.

The situation of the present Mansion was, in the time of Queen Elizabeth, occupied by a lodge, used as a place of meeting for the company assembled for the purpose of hawking, and as a banqueting-room after the sport was over.

After the celebrated blockade and siege of Basing House, and its consequent demolition in 1645, the Marquess of Winchester adapted the lodge, by necessary repairs, to his residence. His son, afterwards Duke of Bolton, completed the present building about the year 1688. That date now appears on the great exterior pipes from the roof, the cisterns, backs of the stoves, &c.

The general form of the House, as then finished, was a large central building, connected with two considerable wings by open corridors. The great hall was open from the ground floor to the roof; but in a subsequent alteration, this great height was reduced to twenty feet, and the hall was enriched by the introduction of some fine old oak carving, by Gibbons, brought from Abbotstone, a seat of the family near Alresford. The corridors were at the same time closed in, and some good offices were erected, together with the stables and a spacious riding-house. When the Mansion came into the possession of the late Lord Bolton, he immediately commenced the execution of a plan for essentially improving the accommodations; and his Lordship also erected a new Front on the north, about twenty feet from the former, with a handsome Portico, and connected with the old wings by a sweep of more grace and utility. Opposite the centre of this front stands an equestrian statue of George the First, a gift of that King to the Duke of Bolton, who had been honoured with his Majesty's notice and correspondence before he succeeded to the crown. The entrance Hall is spacious; forty feet by twenty-four feet. Many of the apartments have been enlarged, and others added, rendering the whole a truly noble residence.

Among the numerous portraits which adorn this Mansion are the following: A head of the first Marquess of Winchester, on panel, in the style of Holbein; a whole-length of John, fifth Marquess of Winchester; another of his second wife, who valiantly aided in the defence of Basing House, and also wrote a journal of the proceedings relating to the siege. Whole-length portraits of King William, in his robes of state, and of King George the First. These pictures were given by the respective monarchs to the first Duke of Bolton. Here is also a three-quarter portrait of Charles, third Duke of Bolton, who married Miss Lavinia Beswick, well known for having performed the part of Polly Peachum, in the Beggar's Opera.





Printed by J. N. New

Engraved by W. Mason

HURSLEY LODGE,
HAMPSHIRE.

Hursley Lodge, Hampshire:

THE SEAT OF

SIR WILLIAM HEATHCOTE, BART.

THIS extensive Park is situated in the parish of Hursley, which is included in the manor of Merdon, distant about five miles south-west from Winchester; here was formerly a castle or palace belonging to the Bishops of that see; a ruin still remains to mark the site of the Keep standing in an area, which was surrounded by an immense double entrenchment of a circular form, parts of which have been levelled. The whole estate is particularly interesting, from its connexion in more modern times with the history of the Cromwells. It was purchased about 1639 of Sir Gerard Napier, by Richard Major, Esq. a gentleman of considerable fortune, who having married Ann, daughter of John Kingswell, Esq. Lord of the Manor of Marvel, in the Isle of Wight, obtained some lands in that and other places. He became High Sheriff of Hampshire in 1640 and 1641, and being extremely busy in matters relating to church affairs, he, in conformity to an order of the committee, had the care of the cures of Hursley and Otterbourne from 1646 to 1649; during that period he received the whole revenue of those benefices, and paid the officiating ministers. Dorothy, his eldest daughter and co-heiress, was married, May 1, 1649, to Richard, eldest son of the Protector, who, after his marriage, resided much at Hursley Lodge, and indulged himself in the rural amusements of hunting, hawking, &c. for which this spot is well adapted: he ever after retained his fondness for the jocund sports of the field, and kept his harriers till his death. Ann, the youngest daughter of Mr. Major, was married to John Dunch, Esq. of Pusey, who became one of the county members for Berkshire from 1654 to 1659. His daughter's alliance with the Cromwells occasioned Mr. Major's acquiring great interest at court: and he was returned member for Southampton in that parliament that in 1653 gave Oliver the sceptre, after whose ascent to the Protectoral Throne, he was appointed one of his Highnesses privy council, but was prevented from attending the court by the gout; his absence was regretted by the Protector, who considered him a man of great capacity and knowledge of the world; the misfortunes of his son-in-law and the return of Royalty, together with his bodily infirmities, terminated his life in 1660, in the 56th year of his age: his wife, the mother-in-law of Richard the Protector, died in 1662, and their remains are deposited within the rails of the altar of Hursley Church. This was the only estate belonging to the deposed Protector the govern-

ment could not seize, it being settled in jointure to his wife and her issue, and hither he retired for a short period previous to the Restoration, and to his exile to the Continent; his wife Dorothy dying in 1675-6, his eldest surviving son Oliver succeeded, by the settlement made upon her marriage, to the estate, when he was not of age by three years. During the time Oliver Cromwell, Esq. continued in possession, he was involved in a dispute with his tenants, which occasioned a suit at law; the decision of the Court was ordered to be deposited in the Church of Hursley, and the proceedings were published in a pamphlet entitled, "The Customs of the Manor of Merton, by Matthew Imber, Gent. Lond. 1707." Oliver died in 1705, aged 49, after which Richard Cromwell, his father, became entitled to a life interest in the estate, and sent his daughters down to take possession, which they did, and afterwards refused to give it up to him, pretending that he was superannuated, and proposed to allow him a small sum annually; this he refused to accept, and was obliged to have recourse to the law to obtain possession; on which occasion he was treated with much indulgence, and allowed to sit covered in court; Queen Anne is said to have expressed her approbation of the respect shewn to a man who had been a Sovereign. He ended his days at Cheshunt in 1712, at the great age of eighty-five, and his remains were conducted with funeral pomp to Hursley, and deposited near his lady in the chancel of the church, where are also interred several of his children and relations. His daughters, after his death, sold the family estate to Sir William Heathcote, Bart., for 35,000*l*. He caused the ancient Manor House to be entirely taken down, when in one of the walls was found the die of a seal, considered to be the identical Seal of the Commonwealth which Oliver Cromwell took from the Parliament. Sir William erected the present spacious edifice; the front of brick has rather a grand appearance, having lofty pilasters of stone, which rise from the basement story, surmounted by a pediment; the entrance is by a flight of steps on each side; which, with the continued entablature, are also of stone; the lawn in front is of considerable extent, and is ornamented with many fine old trees and beautiful shrubberies. The Park is well stocked with deer, and all sorts of game. Sir William Heathcote had the title of Baronet conferred upon him in 1733; he married Elizabeth, only daughter of Thomas, first Earl of Macclesfield; and on her issue male are entailed the honours of the Macclesfield titles. By this lady he had Sir Thomas Heathcote, the second Bart., who dying in 1787, was succeeded by the present possessor of Hursley Lodge, who married Frances, daughter and coheirress of John Thorpe, Esq. of Embley in this county, by whom he has six sons and two daughters. He has represented the county in two Parliaments, and his eldest son Thomas Freeman Heathcote, Esq., has lately been returned one of the members for Hampshire.





Drawn by J. P. Neede.

Engraved by C. Fry.

CASHBURY, HERTFORDSHIRE

From a drawing by J. P. Neede, from a sketch by W. P. A. & Co. Hertfordshire.

Cashiobury, Hertfordshire;

THE SEAT OF

GEORGE CAPEL CONINGSBY,

EARL OF ESSEX.

CASHIOBURY PARK adjoins the town of Watford, 17 miles from London. It was anciently given by Offa, King of Mercia, to the Abbey of St. Alban, and after the Dissolution, was granted by Henry the Eighth, to Richard Morrison, Esq. who died at Strasburg, in 1556. His grandson, Sir Charles Morrison, Bart., was created Knight of the Bath, at the Coronation of Charles the First, and married Mary, daughter of Baptist Hicks, Viscount Campden, by whom he had an only daughter, Elizabeth, who conveyed Cashiobury, in marriage, to Arthur, Lord Capel, of Hadham, in Hertfordshire. They had issue four sons and six daughters; Arthur, the eldest son, was created Viscount Malden, and Earl of Essex, in 1661, and after holding several important diplomatic situations, he was in 1672, appointed Lord Lieutenant of Ireland, from whence he was recalled in 1677; and being accused, with many others, of the fanatic plot, was sent prisoner to the Tower, where he was discovered with his throat cut, supposed to have been murdered, July 13th, 1683. He married Elizabeth, daughter of Algernon Percy, tenth Earl of Northumberland; and had issue a daughter, Anne, married in 1692, to Charles, third Earl of Carlisle, and a son, Algernon, who inherited the title, and married Mary Bentinck, daughter of the first Earl of Portland. William, the third Earl, died in January, 1743, leaving one son, William Anne Holles, the late Earl, who died in March, 1799, and was succeeded by his eldest son George, the present Earl, who assumed the name of Coningsby, on succeeding to the estates of his grandmother, Frances, daughter of Thomas, Earl of Coningsby.

The Mansion House, which is a spacious building, is situated in an extensive Park, well wooded, through which flows the river Gade. The grand junction canal also, by the liberality of the Earl, has been permitted to pass through the Park. The house was originally begun by Richard Morrison, Esq. in the reign of Henry the Eighth, and completed by his son, Sir Charles Morrison. It has subsequently undergone various alterations and improvements, particularly of late years, under

the direction of the present noble possessor. Its appearance is that of a castellated Mansion; and it contains numerous elegant apartments, together with a kind of cloister, the windows of which are ornamented with painted glass.

The collection of Paintings at Cashiobury is well worthy of examination. Among the Portraits are, Algernon, Earl of Northumberland; his daughter, Elizabeth, wife of Arthur, first Lord Capel, with a son and a daughter—by Sir Peter Lely; and Algernon, second Earl of Essex, in armour, standing near a table, on which is his helmet. Mrs. Strangers, younger daughter of Arthur, second Lord Capel, by Sir Peter Lely; Lady Anne, and Lord Percy, half-lengths by Vandyck; the Earl and Countess of Clarendon, in one piece, by Sir Peter Lely; Sir Charles Hanbury Williams, K. B. father of Frances, first wife of the late Earl of Essex, also the present Earl, with his lady, small whole lengths by Edridge.

The *Drawing Room* is a very splendid apartment, and contains some beautiful miniatures (several of which are painted on enamel) by the present Countess of Essex, from originals by the first masters. Many of these are extremely fine, possessing the greatest delicacy and harmony of colouring, combined with strength, expression, and brilliancy.

The *State Bed Room* is decorated with blue and white furniture, and hung with Gobelin tapestry, displaying a village feast by Teniers.





Engraved by S. L. Lee

GUTHRIE'S,
MILWAUKEE.

Drawn by J. P. Galt

Gubbins, Hertfordshire :

THE SEAT OF

THOMAS KEMBLE, ESQ.

GUBBINS, in the parish of North Mimms, is a corruption of Gobions, derived from the family name of its ancient lords, as early as the time of King Stephen. The estate afterwards became part of the revenue of the More family : the 21st of Richard II. John More of London held one knight's fee in North Mymmes, of Thomas, Duke of Gloucester, and Eleanor his wife. Sir John More, the father of Sir Thomas More, the Chancellor, possessed this manor in the reign of Henry VII. ; he was one of the Justices of the King's Bench, and granted Moor-Hall as a jointure to his second wife, with remainder to his only son, Sir Thomas More, one of the most illustrious characters of his time. He was the patron of Holbein the painter, and is said to have invited the King to an entertainment, when all the paintings by that excellent artist were disposed in the best order, and in the best light, in the great hall of his house ; on seeing which, Henry VIII. immediately took Holbein into his service, which circumstance brought him into great esteem with the nobility of the kingdom.* At Gubbins was a celebrated picture of Sir Thomas More's family, said to be by Holbein, who died in 1554 ; the picture was dated 1593, as described by Lord Orford in his " Anecdotes of Painting in England," a convincing proof that it must at least have been finished by another hand ; it was afterwards in the possession of Lent-hall, the Speaker of the House of Commons, at Burford.

Upon the attainder of Sir Thomas More the estate was taken possession of by the Crown ; when his father's widow retired to Northaw, in this county, where she died.

In the first year of Queen Mary, the reversion of this manor (expectant upon the determination of two leases, the one granted by King Henry VIII., 38th of his reign, to William Honninge, Gent. the other by King Edward VI. fourth of his reign, to his sister the Princess Elizabeth,) was granted to Anne More, widow of John More, Esq. eldest son of Sir Thomas ; and to Thomas More, Esq. son and heir of

* John Heywood, one of the oldest English dramatic writers, and a native of this parish, was also first introduced by Sir Thomas More, that Mæcenas of wit and genius, to the knowledge and patronage of the Princess Mary. He afterwards became a favourite with Henry VIII. who frequently rewarded him very highly.

John and Anne, who was daughter of Edward Cressacre, of Barnburgh, Yorkshire. Cressacre More, his son, lived here. His descendant, Basil More, having sustained great losses from his adherence to his royal master in the civil wars, was induced to sell the estate of Gubbins (or More Hall, as it was sometimes called) to Sir Edward Desbovery of London, merchant. He dying in 1694, his sons William and Jacob, who both lived here, sold the estate in 1697 to a Mr. Pitchcraft, a Packer of Blackwell-Hall; he sold it to Jeremy Sambrooke, Esq., who, by the death of his nephew, became a Baronet; the gardens here were about this time much celebrated; they were laid out by Bridgman, the reformer of the absurdities then common, called topiary works, and which were ridiculed by a paper in the *Guardian*, No. 173. Walpole has observed that "the garden at Gubbins indicates the dawn of modern taste." Sir Jeremy Sambrooke died in 1754, having bequeathed all his manors in the parish of North Mimms and elsewhere, to his sister Judith, with remainder to John Freeman, Esq., who after her death in 1765, became possessed of Gubbins, and sold it in 1777 to John Hunter, Esq. one of the Honourable Court of Directors of the East India Company, who died in 1803, and devised it by will to Thomas Holmes of Worcestershire, Esq. who took the name of Hunter. Part of the House has been lately rebuilt, and it is now the residence of Thomas Kemble, Esq.

In the Church of North Mimms are three altar tombs to the memory of the Sambrooke family; and Mrs. Anne Hunter, the wife of John Hunter, Esq. left 200*l.*, the interest of which to be laid out in bread, and distributed to the poor at Christmas, Easter, and Whitsuntide, every year.





CARFIELD HOUSE

— 1850 —

Hatfield House, Hertfordshire ;

THE SEAT OF

JAMES CECIL,

MARQUESS OF SALISBURY.

THIS ancient mansion is situated about five miles from St. Albans. It is a large brick edifice, with decorations of stone, consisting of a Centre and projecting Wings; four turrets at the Angles and immediately in front, are surmounted by Cupolas and Vanes. In the centre is a Colonnade of nine arches, and a lofty tower, adorned with three stories of columns of the Tuscan, Doric, and Composite orders. Between the second are the arms of the family, with the date 1611.

The manor of Hatfield was anciently part of the revenue of the Saxon princes, and was bestowed by Edgar on the monastery of Ely; in whose possession it was at the time of the Conquest, and until that Abbey was converted into a Bishopric in the reign of Henry I. It then became one of the residences of the prelates, and from that circumstance was called Bishop's Hatfield, to distinguish it from other places of the same name. The house probably fell into decay during the civil wars of York and Lancaster; for it appears that it was rebuilt and ornamented by Bishop Morton in the reign of Henry VII. The manor was alienated from the See of Ely by Queen Elizabeth. The Palace had been an occasional royal residence, notwithstanding it was the property of the church. Queen Elizabeth resided here many years before she came to the crown; and on the death of her predecessor removed from hence to take possession of the throne. Hatfield did not continue long a part of the royal demesne; for James the First, in the fifth year of his reign, exchanged it for Theobalds, with his minister, Sir Robert Cecil, afterwards Earl of Salisbury, who built the magnificent house now standing; and enclosed two parks, one for red, the other for fallow deer.

A part of the ancient Episcopal Palace still remains, now used as offices to Hatfield House.

The roof of the hall is supported from the sides with lions, each holding a shield of the Cecil arms.—On the ceiling are compartments with profiles of the Cæsars. Over the fire-place is a large painting of a grey horse, given by Queen Elizabeth to Sir Robert Cecil, and two suits of armour stand on the entablature. The Grand Staircase is curiously carved: on the newels are the armorial supporters of the Cecils.

The Gallery is 162 feet long; in it is a very curious organ of the time of James I. Above the Chimney-piece, in the Drawing-room, is a very fine bronze statue of King James. The Library is 58½ feet long, by 26 wide, hung with the original gilt leather; over a marble chimney-piece is a portrait, in mosaic, of the first Earl of Salisbury, with grey hair, aged forty-eight.

Among the numerous and valuable Portraits which adorn this splendid mansion, are,

Robert Dudley, Earl of Leicester, the favourite of Queen Elizabeth; *Mark Garrard*. His hair and beard are represented grey, his gown black, his vest white and gold; on his head a bonnet, and by him his white rod, as steward of the queen's household.

Sir Simon Bennet, of Bechampton, Bucks, Knight, "Æt. 70, 1611." He died in 1631, and was uncle to Simon Bennet, who was his heir, and whose daughter Frances married James, fourth earl of Salisbury. Also a portrait of his Lady, in a great ruff, red dress, furred; gold chain, jewels on her breast, and with a feathered fan set in silver.

A head of Francis de Coligni, lord of Dandelot.

The Count de Gondemar; *C. Jansen*.—Ambrose Dudley, Earl of Warwick, son of Dudley, duke of Northumberland; *Holbein*.

Lord Burleigh, and his son Robert, afterwards Earl of Salisbury, in one piece, in their robes, with white wands; the father in a bonnet,—the son bare-headed; half lengths.

Jaqueline, Duchess of Hainault, inscribed, "Vrow Jacobea van Beiren gravana van Holland: Starf, 1436."

Queen Elizabeth, richly dressed. On the table is a great sword, as if she was sitting ready to confer the honor of knighthood.

Margaret, Countess of Richmond, painted on wood.

Charles Gerard, Baron Gerard of Brandon, created Earl of Macclesfield in 1679.—The Duc de Guise, called Le Balafre, or the slashed, from a scar on his left cheek.

Algernon, Earl of Northumberland, by *Vandyck*.

Lord Burleigh, by *Zuccherò*; a three quarter.

A full length of Mary, Queen of Scots, inscribed "Maria D. G. Scotiæ piissima regina Franciæ dotaria. Anno ætatis regniq[ue] 36 Angliæ captivitatis 10. S. H. 1573." *Zuccherò*. Queen Elizabeth; with the motto, "NON SINE SOLE IRIS;" by *Zuccherò*.

Robert, first Earl of Salisbury, in his robes, with his wand as Lord High Treasurer. William, second earl of Salisbury. James, the late Earl of Salisbury.

The noble family of Cecil is of ancient descent; Sir Robert Cecil, youngest son of Lord Burleigh, was by James I. created Baron Essendon, and afterwards Viscount Cranbourn, and Earl of Salisbury. The present peer was created a marquess, August 10th, 1789. His lordship was born in 1748, and married in 1773, Lady Mary Emily Hill, second daughter of Wills, Marquess of Downshire; and has issue, James Mor-daunt William, Viscount Cranbourn, born in 1791; and two daughters.

The present marquess, on succeeding to the family titles and estate, restored this magnificent seat to its primitive grandeur. He also, at considerable expense, united the two parks, which had before been separated by the great north road; and removed the ancient walls with which the house was surrounded. The Park is now laid out with great taste; it is watered by the river Lea, and its finely undulated surface exhibits a great variety of beauty.





PANSHANGW.R.
Makrochassim.

Panshanger, Hertfordshire ;

THE SEAT OF

PETER-LEOPOLD-LOUIS-FRANCIS COWPER,

EARL COWPER.

PANSHANGER, the elegant mansion of Earl Cowper, is situated about three miles from Hertford. It has only of late years become the family residence, the more ancient seat being *Coln Green*, at a little distance to the south-west. The house has recently been considerably enlarged and improved, and now forms, with its beautiful park, one of the most delightful objects in this part of the country.

Of the noble family of Cowper, Sir William Cowper, created a baronet by Charles the First, in 1641, may be considered as the founder. His grandson, Sir William, was, in 1705, appointed Lord High Chancellor of Great Britain; and by Queen Anne, November 9th, 1706, created Baron Cowper, of Wingham; and by George the First, March 18th, 1717, advanced to the dignity of Viscount Fordwich and Earl Cowper. In the capacity of Chancellor, he distinguished himself alike by his spirit and integrity; and was the first English Lawyer who had presided in a Court of Equity that refused those perquisites called "New years' gifts," which had heretofore been received from the barristers, &c. George Nassau, the third Earl, was, in 1778, created a Prince of the Holy Roman Empire. He possessed a fine taste for the arts and sciences, and encouraged them with a munificence worthy of a sovereign.

The present peer was born in 1778, and educated at Cambridge. He succeeded his brother George Augustus, the late Earl, in 1799; and on the 21st of July, 1803, married Amelia, the daughter of Viscount Melbourne, by whom he has a son, Viscount Fordwich.

Mr. Arthur Young, in his "Survey of the County of Herts," states, "On the grounds at Panshanger, is a most superb oak, which measures upwards of seventeen feet in circumference, at five feet from the ground. It was called the *great oak* in 1709; it is very healthy, yet grows in a gravel surface, apparently as sterile as any soil whatsoever; but it undoubtedly extends its tap-root into a soil of a very different quality. It is one of the finest oaks which I have seen, though only twelve feet to the first bough."







TWIN WATER,
HARTFORDSHIRE.

Tewin Water, Hertfordshire ;

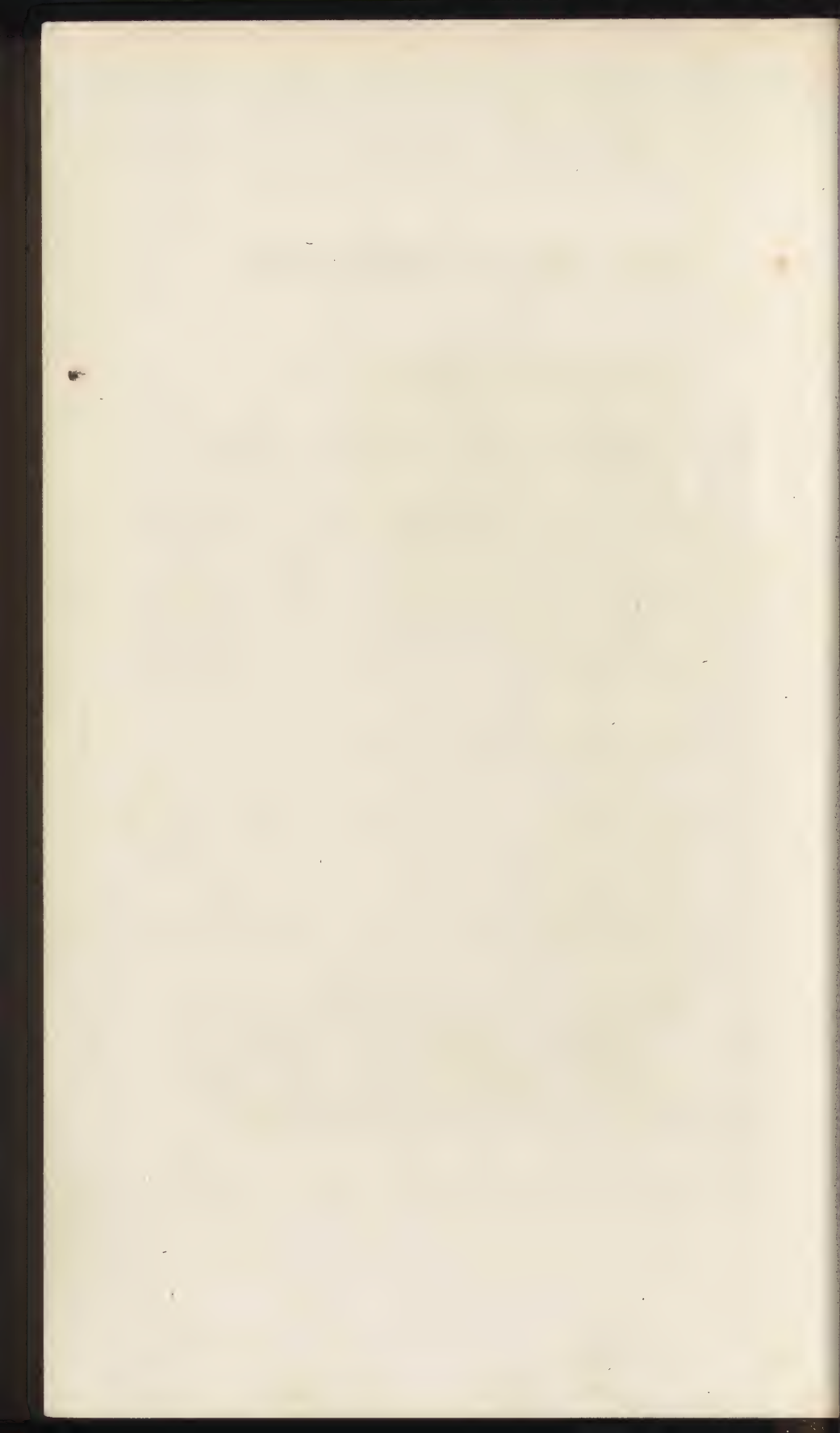
THE SEAT OF

HENRY COWPER, ESQ.

TEWING, or Tewin, was anciently a parcel of the lands belonging to the Abbey of St. Albans. It afterwards gave name to the family of Tywinge or Tewin; but about the time of Henry the Third, it appears to have been given to the Canons of St. Bartholomew, in London; and after the dissolution, was granted by Henry the Eighth to John Cock, Esq. of Broxbourn, with all its rights and privileges, as possessed by the Priory of St. Bartholomew. In the reign of Queen Elizabeth, it was purchased by Richard Hale, Esq. whose younger son again sold it to William Cecil, Earl of Salisbury. It was afterwards purchased by James Fleet, Esq., son of Sir John Fleet, Lord Mayor of London, who dying in 1733, bequeathed it to his widow for her life. She soon after married Joseph Sabine, Esq. a general officer under the Duke of Marlborough: he was killed in battle, and she married, thirdly, in 1739, Charles, eighth Lord Cathcart, who died the following year. Her fourth husband was Lieutenant-Colonel Hugh Macguire, whom she survived; but, during the greater part of the time, from the period of her marriage to him, to that of his death, he kept her in obscure and severe confinement in a remote part of Ireland. She died in 1789, at the advanced age of ninety-eight, and was buried in Tewin Church; but the reversion of the Manor was sold, about ten years before her death, by the representatives of Mr. Fleet, to William, third Earl Cowper, in which family it still continues.

Tewin House was rebuilt in a magnificent manner by General Sabine, who embellished it with paintings of the battles of the Duke of Marlborough. Joseph Sabine, Esq. grandson to the general, sold the Mansion and estate to Robert Mackey, Esq. who disposed of them to Charles Schrieber, an eminent and wealthy furrier in London, since whose death, in 1800, his son has disposed of them to Earl Cowper.

On the site of the ancient Mansion of the Fleet family, at *Tewin Water*, the new and elegant House, represented in the annexed Engraving, has been erected by Henry Cowper, Esq. Clerk of the House of Lords.







Drawn by J. P. Neal

KIPINGTON, KENT.

Engraved by S. Lacey

Kippington, Kent;

THE SEAT OF

THOMAS AUSTEN, ESQ.

THE House and Gardens of Kippington with its well wooded Park, are situated in the hilly part of the county, near Seven Oaks, in which parish it stands. It is a large and commodious family Mansion, forming nearly a perfect square, and was built about the year 1750; the portico at the principal entrance is supported by four Doric columns without bases, no other architectural decoration is seen. It is chiefly to be remarked for its very attractive and delightful situation, as seen in almost every direction west of the Town of Seven Oaks. The entrance to the Park is by a gate nearly at the bottom of the hill leading to the Town, and is a fine open carriage road of considerable extent, adorned on each side by the wide spreading branches of many fine old oaks and other trees of large size, interspersed with plantations, rich in variety of foliage. Near the House, a small piece of water contributes to enliven the scene, which commands a most extensive and beautiful view of a country equal in fertility to any part of the kingdom.

This estate was purchased by that diligent and learned grammarian Thomas Farnaby, A. M. about the year 1636: he had previously acquired a great fortune by the education of a number of the sons of noblemen and gentlemen, and, on leaving London, chose this spot for his retirement. His works, which have transmitted his name with honour to posterity, were not only well received at home but abroad, and have been applauded by several eminent foreign scholars. He departed this life June 12th, 1647, æt. 72, and was interred in the chancel of the church in this parish: he was twice married; first, to Susanna, daughter of John Pierce, Esq. of Launcells, in Cornwall; by her he had a son named John, who became a captain in King Charles's army, and inherited an estate which his father had also purchased near Horsham, in Sussex. Mr. Farnaby's second wife was Anne, the daughter of Dr. John Howson, Bishop of Durham, by whom he had several children; one of them, Francis, succeeded to the large estate at Kippington, and it was from this gentleman that Anthony à Wood derived his information concerning the particulars of his father's life. He asserts, that he was the

chief grammarian, rhetorician, poet, Latinist, and Grecian of his time; and adds, that his school was so much frequented, that more churchmen and statesmen issued from it, than from any school taught by one man in England. Francis Farnaby, Esq. married Judith, daughter of Richard Nicoll, Esq. of Highgate, in Middlesex, by whom he had two sons, Charles and Francis: Charles Farnaby, Esq. in the second year of George the First, received the honour of Knighthood, and was high sheriff of Kent in 1720, and in the year 1726, he was advanced to the dignity of a Baronet of Great Britain. He married Elizabeth, daughter of Nathaniel Letten, Esq. of London, Merchant, by whom he left only one son, Sir Thomas Farnaby, Bart., who, in 1737, married Mary, one of the daughters and coheiresses of the Rev. Montague Lloyd, D. D. He dying in 1760, was succeeded by Sir Charles Farnaby, Bart., his eldest son, who married, in 1762, Penelope, daughter of ——— Radcliffe, Esq.

The estate was purchased of the Farnabys by the father of the present proprietor, who has very greatly improved the situation, rendering it a most desirable residence. Sir Charles Farnaby, the present Baronet of that family, now resides at Wickham Court in this county.





Engraved by W. G. Wallcut.

KN TO L. E.
RENT.

London, 1840. Printed by W. G. Wallcut, at the Office of the Engraver, No. 1, Pall Mall.



designed by J. T. Neale

KNOLE, KENT,
INTERIOR OF THE FIRST QUADRANGLE

Engraved by R. Sande

London: Printed and Sold by J. T. Neale, at the Old Kent Road, near the New Kent Gate, in the City of London.



Knole, Kent;

THE SEAT OF

ARABELLA DIANA,

DUCHESS OF DORSET.

KNOLE stands in an extensive and beautiful park, a short distance from Seven Oaks, and has been a remarkable Mansion from the time of the Conquest. After having been possessed by many illustrious families, it descended by marriage to William Lord Say and Sele; who, in 1456, sold it to Thomas Bouchier, Archbishop of Canterbury, who rebuilt the House, and inclosed the park; and left it, at his death in 1486, to the see of Canterbury, as a Palace for his successors for ever. Archbishop Morton, his successor in the see, augmented the building, and received here as a guest King Henry VII. The Archbishop died at Knole in 1500, and was succeeded in the see of Canterbury by Henry Dean, who resided chiefly at the Palace of Otford, in this neighbourhood; he died in 1502. William Warham resided much at Knole, and entertained King Henry VIII. frequently, from 1504 to 1514; but died at Otford in 1532. Cranmer, his successor, finding it necessary to give up a considerable share of the possessions of the church, to save the remainder; Knole, with its park and lands belonging, fell into the hands of the Crown; in whose possession it remained, till Edward VI. in the 4th year of his reign, granted Knole, with other estates, to John Dudley, Earl of Warwick, who was shortly after created Duke of Northumberland; and upon his attainder, in the 1st of Queen Mary, it came into the hands of the Queen, who granted the whole, together with other estates, to Reginald Pole, Archbishop of Canterbury, and a Cardinal of the Church of Rome. At his death, in 1558, Knole again reverted to the Crown. Queen Elizabeth granted the House, together with the park and lands belonging to it, to Sir Robert Dudley, afterwards Earl of Leicester; all which the Earl surrendered up again to the Queen in the eighth of her reign, who soon after granted the whole estate to Thomas Sackville, Esq. afterwards Earl of Dorset, who was related to the Queen by the intermarriage of his family with that of Boleyn. The Queen's motive in bestowing this magnificent Residence, it is said, was to keep him near her court and councils; that he might repair thither on any emergency, with more expedition than he could from Buckhurst, the ancient seat of the Sackvilles. The Earl of Dorset came to reside at Knole in 1603; and from that time till his death, which happened while sitting at the council board, in 1608, he constantly employed at Knole two hundred workmen, in the very essential repairs it required.

The principal entrance is through a great tower portal, leading into the first or outer quadrangle. In the centre of the grass-plot, on each side are models of ancient statues, the Gladiator, and Venus, *orta mari*. From this court is an entrance through a large Tower, in the centre of the building, to the inner quadrangle, with a portico in front, supported

by eight Ionic columns; over which is an open gallery, with a balustrade. Some of the water-spouts bear the date of 1605, and others 1607.

The great Hall measures 74 feet 10 inches in length, and 27 in breadth, and is 26 feet 8 inches high; and has at one end a richly carved screen, supporting a grand music gallery, which bears the arms of Thomas, Earl of Dorset, with those of his countess. In the chimney are a very curious pair of ancient dogs, of elaborate workmanship. The hall is adorned with several whole-length family portraits, and has the Deis, or raised floor, at one end, agreeably to ancient usage, for the principal table of the noble possessor of the mansion; while other tables stood length-ways down the hall, for tenants and domestics of the family. The long table now remaining here was constructed for the game of shuffle-board, an ancient and popular amusement. The windows are of stained glass.

The staircase, on the principal standards, has the leopard argent, spotted sable supporting a shield, which also appears surmounting the gables, on the front of the building.

The Holbein gallery measuring 88 feet in length, contains an extensive collection of portraits of illustrious persons, by Holbein or his scholars. Every room, indeed, has its attractions: independent of the richly furnished gallery of pictures, of which we subjoin a list, many of the apartments are hung with curious tapestry, and contain large ebony cabinets, magnificent state beds, &c. They in general exhibit a perfect idea of the style of decoration of the time of James I. in high preservation.

The estates of the Earl of Dorset were sequestered during the civil wars, for his adherence to the royal cause; and Oliver Cromwell is said to have held a court for the purpose in the great dining parlour.

In the colonnade, the stained glass exhibits the arms of the matches of the family, from Thomas, the first Earl of Dorset.

The antique marbles in the collection here, consist of—a Demosthenes, from the Columbrano palace at Naples; a fountain nymph asleep, found at Roma Vecchia by Mr. G. Hamilton; a bust of Brutus, with a dagger; another, called Marcellus; a head of Antinous, from Hadrian's villa; and those of the first triumvirate, excepting Crassus. Here are good casts also of the dancing Faun, the Venus de Medici, the listening Slave, and the Boxers, from the Florentine gallery. Other curiosities are, Vandyke and his father-in-law, the unfortunate Earl of Gowrie, in gold tapestry; the arms of the family, curiously cut in paper, by Mrs. Robinson; a very copious genealogy of the Sackville family, illuminated, and with the arms and monuments of the various branches.

Knole is at present in the possession of Her Grace the Duchess of Dorset, relict of John Frederick, third Duke of Dorset; and who has, since his death, married Charles Earl Whitworth.

A LIST OF THE PRINCIPAL PICTURES AT KNOLE.

A Miser, *Quintin Matsys*.
George Villiers, first Duke of Buckingham.
Sir George Villiers, *C. Jansen*.
Bancroft, Archbishop of Canterbury.
General Davies, *W. Dobson*.
Silenus, *Rubens*.
Two Landscapes, *Claude*.

Sir Henry Neville, *Holbein*.
His lady, daughter of Thomas, first Earl of Dorset, *Holbein*.
Lord Hunsdon and his son, *Holbein*.
Sir Kenelm Digby, (a copy) *Gouge*.
Head of Edward, fourth Earl of Dorset
King Charles I. and his Queen, *Vandyck*.

Lionel, first Earl of Middlesex, and his daughter Frances, wife of Richard, 5th Earl of Dorset.

King Charles II. and General Monk.

Betterton, the actor.

A droll, *Hemskirk*.

James, second Earl of Middlesex.

Martin Luther,

Melancthon,

Erasmus,

Pomeranus—all by *Holbein*.

Here is also a collection of various illustrious persons in the time of Henry VIII. Edward VI. and Queens Mary and Elizabeth.

Two heads of Anne Boleyn.

King Edward VI.

Elizabeth, Queen of Bohemia.

Wickliff.

The lady of Sir Walter Raleigh.

Richard, fifth Earl of Dorset.

Two of Charles, sixth Earl of Dorset, when a child.

Drawings, by *Polydore, Titian, M. Angelo, &c.*

James, Duke of Monmouth.

Mrs. Sackville, *Sir P. Lely*.

The history of the Maccabees, *Vandyck*.

Medea and Jason, *Titian*.

Abraham entertaining the angels, *Guer-cino*.

A Sibyl (a copy) *Old Stone*.

Francis I. *Holbein*.

His Queen, *Holbein*.

Peasants, *Teniers*.

Dryden.

Charles V. *Holbein*.

Anne, Duchess of York, mother of Queen

Mary and Queen Anne, *Sir P. Lely*.

Countess of Shrewsbury, *Sir P. Lely*.

Duchess of Richmond.

A Satyr discovering a sleeping Venus, *Corregio*.

Sir Theodore Mayerne, physician to King James I. *Vandyck*.

A Dutch droll, *Hemskirk*.

Vandyck & the Earl of Gowrie, *Vandyck*.

A landscape, *Salvator Rosa*.

Frank Hals, *se ipse*.

A Nativity, *Bassan*.

Holy Family, *Titian*.

Head of Oliver Cromwell, *R. Walker*.

Democritus, *Mignard*.

Heraclitus, *Mignard*.

Acteon, *Titian*.

Calisto, *Titian*.

James Cranfield, second Earl of Middlesex, and his sister, *Vandyck*.

A head of Edward, fourth Earl of Dorset, *Vandyck*.

The Salutation, *Rembrandt*.

The Prince Palatine of the Rhine, his wife and two daughters, *Lucas de Hare*.

His present Majesty, *Ramsay*.

Queen Charlotte, *Ramsay*.

Lady Martha Cranfield.

Lionel, Lord Buckhurst, and Lady Mary

Sackville his sister, when children, *Sir G. Kneller*.

Countess of Bedford, *Sir P. Lely*.

The Arts and Sciences, *G. Vasari*.

Antony and Cleopatra, *Dance*.

James, Marquess of Hamilton, *Vandyck*.

King James I. *Daniel Mytens*.

Henry Prince of Wales.

Lord Somers, *Sir G. Kneller*.

Robert, second Earl of Dorset.

The Duke d'Espernon.

A Venetian Ambassador, *C. Jansen*.

Major Moor, the prize-fighter.

Thomas Flatman, the poet.

Archbishop Tenison.

The God of Silence, (a copy from Schiavone) *Cartwright*.

Lady Hume.

Lionel, Duke of Dorset.

His Duchess.

Lionel, Duke of Dorset, *Wooton*.

Mrs. Abingdon, as the comic muse, *Sir J. Reynolds*.

A farm-yard, *Hondekoetir*.

The wife of Titian going to poison his mistress, *Titian*.

A painter's gallery, *Old Frank*.

A candle-light scene, *Skalken*.

A battle-piece, *Bourgenone*.

St. Paul, *Rembrandt*.

Banditti, *Salvator Rosa*.

A poor family, *Salvator Rosa*.

A landscape, *Berghem*.

Mr. Brett, *Jansen*.

Countess of Dorset, *Jansen*.

Sacharissa.

Mrs. Dalwick, sister of the Duchess of Dorset.

Sir Thomas More, *Holbein*.

Earl of Shaftesbury, *Riley*.

John Frederick, third Duke of Dorset, *Sir J. Reynolds*.

The present Duke of Dorset, *Gainsborough*.

A view of Dover Castle, with the procession of Lionel, Duke of Dorset, lord warden, on his return to the castle, *Wootton*.

The following whole-length Portraits.

Lionel, Duke of Dorset, *Sir G. Kneller*.

The Duchess of Dorset, *Hudson*.

Charles, Duke of Dorset, *Sir G. Kneller*.

The Duchess of Dorset, *Sir G. Kneller*.

Richard, Earl of Dorset, *Mytens*.

His lady, *Mytens*.

Lionel, Earl of Middlesex, *Mytens*.

His Countess, *Mytens*.

Thomas, first Earl of Dorset, *Jansen*.

Madame Barcelli, *Gainsborough*.

Sir Fleetwood Shepherd.

The apostles composing the creed, *School of Raphael*.

James, Duke of Ormond.
Charles, Earl of Middlesex, in a consular dress.

Rape of Dejanira, *Annibal Caracci*.
A Magdalen, *Albani*.
Ortelius, *Holbein*.

A Sybil, *Domenichino*.
Sir Kenelm Digby, *Vandyck*.
Ugolino in prison, *Sir J. Reynolds*.
King Henry VIII. *Holbein*.
Countess of Dorset, *Vandyck*.
A beggar boy, *Sir Joshua Reynolds*.
The seasons, *Philipo Laura*.
Dutch figures, *Teniers*.
Madame Sheldon, *Sir J. Reynolds*.
An artist, *Sir J. Reynolds*.
A Wedding, *Teniers*.
Two Cupids in disguise, *Sir J. Reynolds*.
Head of an old man, *Tintoret*.
Duchess of Cleveland, *Sir P. Lely*.
Joseph and the angel, *Mentz*.
Fortune-tellers, *Sir J. Reynolds*.
Holy Family, *And. del Sarto*.
A Chinese, *Sir J. Reynolds*.
A landscape, *Berghem*.
A girl and bird, *Sir J. Reynolds*.
A French post-house, *Wouwermans*.
A Pieta, *Annibal Caracci*.
Holy Family, *Peter Perugino*.
Madame Baccelli, *Sir J. Reynolds*.
A Dutch family, *Surghit*.
Angel and St. Peter, *Teniers*.
A small picture, *Vandyck*.
Marriage of St. Catharine, *Parmegiano*.
Judith with the head of Holofernes, *Garrufalo*.
A fancy piece, *Wouwermans*.
Head of Raphael, *se ipse*.
St. Peter, *Rembrandt*.
Madame Sacchini, *Sir J. Reynolds*.
The execution of King Charles I.

Copies of the Cartoons by Raphael, (the first ever made) *Mytens*.
Robert Dudley, Earl of Leicester.
Charles, sixth Earl of Dorset, *Sir G. Kneller*.
His Countess, *Sir G. Kneller*.
Henry, Earl of Surrey, *Holbein*.
James, Earl of Northampton.
Thomas, first Earl of Dorset, *C. Jansen*.

Mr. Crewe.
Lucretia, *Guido Rheni*.

The finding of Moses, *Giordano*.
Charles, sixth Earl of Dorset, *Sir G. Kneller*.
David Garrick, *Sir J. Reynolds*.
Foote, *Romney*.
Dr. Goldsmith, *Sir J. Reynolds*.
Dr. Johnson, *Sir J. Reynolds*.
Humphreys, the miniature painter, *Romney*.
King James I.
Henry, Prince of Wales.
Pope. Gay.
Swift. Congreve.
Milton. Betterton.

Garth.
Ben Jonson.
Sir Philip Sidney.
Cowley.
Locke.
St. Evremont.
Otway.
Earl of Rochester.
Beaumont.
Fletcher.
Sir Charles Sedley.
Prior.
Butler.
Villiers, second Duke of Buckingham.
Thomas, first Earl of Dorset.
A conversation piece, *Gooch*.

Charles, second Duke of Dorset, *Rosalba*.
Madame Mosokovetti, *Rosalba*.
Lady Milton, *Rosalba*.
Rosalba, *Rosalba*.
An angel conveying a child to heaven, *Cortona*.
Two landscapes, *Dean*.
Four drawings, *Clarezza*.
Two candle-light pictures, *Van Poole*.
The nativity, *Old Palma*.
Lewis XV. of France.
King Charles II.
Mrs. Woffington, as Penelope.
Two fan mounts; one is the rape of the Sabines, the other, Aurora, *Guido*.
A view of Knoles, *P. Sandby*.
Lady Betty Germaine, *Phillips*.
A Mosaic Roman amphitheatre, *Cesar Aquatti*.
A Head, *Guido*.
A head of Raphael, *se ipse*.
A boy and lamb, *Corregio*.
A sea-piece, *Vandervelde*.
Cosmo, Duke of Tuscany, *Tintoret*.
Two Cupids, *Poussin*.
Three Cupids, *Parmegiano*.
Mrs. Bates, *Humphreys*.
The present Duchess, (a drawing) *Dance*.
Ditto, *Cipriani*.
Lady Mary Sackville, (a miniature) *Lady Malden*.
The prophet Samuel, *Sir J. Reynolds*.
St. John and lamb, *Vandyck*.
A queen, *Rembrandt*.
A Magdalen, *Guercino*.
A fine head, *Clermont*.
Flight into Egypt, landscape, *Paul Brill*, the figures by *Rottenhammer*.
Mrs. Sheridan, *Gainsborough*.
Her brother, *Gainsborough*.
A poetess, *Domenichino*.
A fine Madona, *Raphael*.
A dog, *Hackwood*.
Edmund Burke, *Opie*.
A French Noble, *Gainsborough*.
Lady Betty Germaine.
St. Peter's at Rome.
Two sons of Edward, fourth Earl of Dorset.
A view of Seven Oaks.
Plundering a carrier's waggon, *Vandervelde*.
A fine mare and groom, *Stubbs*.
A woman with a skull, *Elsheimer*.





Drawn by J. T. Neale

Engraved by W. Ensom

THE SEAT OF
 MILTON LAMBARDE SQ.
 SEVEN OAKS.
 KENT.

THE SEAT OF
MULTON LAMBARD, ESQ.

Sevenoaks, Kent.

THIS residence of an ancient and highly respected family has no peculiar distinguishing appellation; it adjoins the town of Sevenoaks on the south, and is remarkable for the very beautiful and commanding situation it occupies on the great ridge of hills, which runs across the county, and divides the Upland from the Weald or southern district: it is surrounded by pleasure grounds abounding in variety and possessing every advantage but water to complete the effect. In front of the House is a full view over the extensive Park of Knole, undoubtedly one of the finest in the kingdom; and on the opposite side, a most extensive prospect, including Kippington, Brasted, and Montreal Parks. The House has not any particular style of architecture to recommend it, but appears to have been erected only with reference to domestic convenience: the plan is that of a centre, with two projecting wings, which, with the offices seen on the left of our engraved view, form rather a long front; it is wholly of stone, and has been built about a century. Every visitor to Knole cannot fail to have observed the interesting appearance of the building and surrounding shrubbery from the park gates of that noble residence. A great improvement has lately been made by the present possessor in turning the Tunbridge road, which is now sunk in front of the House, and concealing the traffic from the immediate view, has given greater extent to the lawn, and a more retired aspect to the Mansion.

The ancient family of Lambard were formerly seated at Westcombe, near Greenwich, in this county; John Lambard, son of William Lambard, of Ledbury, in Herefordshire, having purchased that estate in the reign of Philip and Mary. He was alderman and sheriff of London in 1551, and father of William Lambard, an eminent lawyer and antiquary, who, in addition to several other works, published a valuable little quarto, called the "Perambulation of Kent," the prototype of our voluminous county histories, of which Kent alone may boast of no fewer than five, viz. by Lambard, Kilburne, Philipot, Harris, and Hasted, besides some of inferior note. It appears from a letter to his friend, Thomas Wotton, Esq. that his plan and researches extended much farther, and that he had already collected materials for a general account of Great Britain, of

which his "Perambulation" was but a specimen ; and that he was only prevented from proceeding by discovering that Camden was engaged in a similar work. He founded and endowed a college for the poor at Greenwich in 1574, giving it the name of Queen Elizabeth's College, and he died at his house at Westcombe in 1601. His son and successor, Sir Multon Lambard, also resided at Westcombe ; he dying in 1634, left Thomas Lambard, his only son and heir, who alienated Westcombe, and purchased this estate, and came to reside here in 1651. He was succeeded by his son, William Lambard, in 1675, whose son, Thomas Lambard, added by purchase Panthurst Park and the Manor of Rumpsted, in this parish, to his estate, and removed from the old church of Greenwich, in 1733, the monument of his ancestors, John, and William, the antiquary, which is now placed in Sevenoaks church, with an inscription, setting forth the reason of its being removed hither—a laudable example, in preserving with care a memorial of a pious and learned man.

Multon Lambard, Esq., the present possessor of this Mansion, married in 1789, Aurea, daughter of the late Francis Otway, Esq. of Ash Grove, in this county.





Drawn by J. P. Neale

MONTREAL, PENIT.

Engraved by H. Hobson

Montreal, Kent;

THE SEAT OF
WILLIAM PITT AMHERST,
BARON AMHERST.

THE name of this elegant Seat is derived from the success of the first Peer of this ancient family, and over the entrance to the House is a bas-relief representation of the town of Montreal, in Canada. The Mansion, fronting the south, consists of a spacious centre, rather plain, surmounted by a bold cornice and pediment, connected, by a graceful sweep, with the wings containing the offices; the whole of stone with a rough face; it stands almost in the middle of a Park, possessed of many natural and acquired beauties: the taste displayed in the disposition of the clumps, and the various undulations, render the Park-scenes superior to many of greater extent, commanding, from different points, delightful views of Holmsdale, in which it stands, and an extent of prospect over the highly cultivated district around, seldom equalled. On a Mount, within view of the House, is an Obelisk, with an Inscription on the four sides of the Pedestal on which it stands.

1.

To commemorate
the providential and happy meeting
of three Brothers,
on this their paternal ground,
on the 25th of January, 1764,
after a six years glorious war,
in which the three were successfully engaged
in various climes, seasons, and services.

2.

Louisburgh surrendered
and six French battalions
prisoners of war, 26th July, 1758.
Fort du Quesne taken possession of 24th Nov. 1758.
Niagara surrendered 25th of July, 1759.
Ticonderoga taken possession of 26th July, 1759.
Crown Point taken possession of 4th August, 1759.
Quebec capitulated 18th Sept. 1759.

3.

Fort Levi surrendered 25th Aug. 1760.
Isle au Noix abandoned 28th Aug. 1760.
Montreal surrendered,
and with it all *Canada*, and
ten French battalions laid down
their arms, 8th Sept. 1760.
St. John's, Newfoundland,
retaken 18th September, 1762.

4.

Dedicated
to that most able Statesman,
during whose administration
Cape Breton and *Canada* were conquered,
and from whose influence
the British arms derived
a degree of lustre
unparalleled in past ages.

The family of the noble possessor are of Saxon origin, and were formerly seated at Bay Hall, near Pembury, in this county, an estate purchased of Robert Earl of Dorset, in the time of James I. The first of the family that settled at Riverhead, in which hamlet Montreal is situated, was Jeffery, the only surviving son of John Amherst; he purchased the estate called then Brook's Place, and resided in the old House, which formerly stood near the site of the present Mansion, and is said to have been built by one of the Colepepers, with materials brought from the suppressed Hospital of St. John, in this vicinity; he was buried at Pembury in 1713, and was succeeded by Jeffery Amherst, Esq., who married Elizabeth, daughter of Thomas Kerril, of Hadlow, in this county; he died in 1750, and left issue seven sons and four daughters. Jeffery, the second son, born in 1717, devoted himself very early to the profession of arms, having received an Ensign's commission in the Guards in 1731, when he was only fourteen years of age; he was afterwards Aid-du-Camp to Lord Ligonier, and was present at the battles of Dettingen and Fontenoy.

When the war broke out between France and England, of which North America was the principal theatre, he had attained the rank of General, and was appointed to serve in that country, where he soon had opportunities of displaying his talents. The courage and military skill which entitled him to the trust thus reposed in him, were not long unattested by the fears of his enemies and the acclamations of his country: he attained at length the highest military honours, and became Field Marshal and Commander in Chief. He received the dignity of the Peerage the 20th of May, 1776, by the title of Baron Amherst, of Holmesdale, in the county of Kent. The present Mansion was erected by him, and named after Montreal, the last remaining post of the foe, by the surrender of which the whole Province of Canada became subject to the British Government. The beauty of the grounds and surrounding scenery rendered it, deservedly, his favourite retirement, and here he died in 1797, at the advanced age of 81, leaving behind him a character in private life truly amiable. His Lordship's two brothers, whose meeting is commemorated on the Obelisk in the grounds, had distinguished themselves in the service of their country. John, an Admiral of the Blue, died in 1778, and William, a Lieutenant-General in the Army, died in 1781; whose son, the present Peer, inherited the title, by virtue of a second patent, granted to his uncle in 1783, as Baron Amherst, of Montreal, with remainder to his nephew, William Pitt Amherst. His Lordship married, in 1800, Sarah, Countess of Plymouth; he is a Lord of the Bedchamber to his Majesty, and, in a diplomatic character, has been to Sicily, and lately to China.





Drawn by J. PNEALE

COLE ORTON HALL,
LEICESTERSHIRE.

Engraved by J. SOON

Cole Orton Hall, Leicestershire;

THE SEAT OF

SIR GEORGE HOWLAND BEAUMONT, BART.

THIS building was begun in 1804, and finished in 1808, under the direction of George Dance, R. A. architect. It is built of the stone of the country, and decorated with Turrets and an arched Portal for the approach of carriages to the front entrance; the apartments are commodious and well disposed. In the centre of the house is a polygonal hall and staircase, which are much admired. Amongst many valuable pictures with which the house is adorned, we are indebted to the kindness of Sir George Beaumont for the following

List of the principal Pictures at Cole Orton.

IN THE DINING ROOM.

- A Jew Rabbi, by *Rembrandt*.
- A Landscape and figures, by *Both*.
- A Picture, by *Sebastiun Bourdon*, highly esteemed by its possessor, both on account of its intrinsic merit, and as it is a memorial of the valued friendship of Sir Joshua Reynolds, who bequeathed it to him by his will.
- A view in Venice, by *Canaletti*.

IN THE BREAKFAST ROOM.

- A Landscape with the story of Narcissus by *Claude Lorraine*, acknowledged to be one of the best specimens of this admirable artist. A well known print of this picture was engraved by *Vivares*.
- Cephalus and Procris*, by the same Master.
- A well known classical Landscape, by *Nicolo Poussin*.
- An old man's head, and the head of a black, two studies from nature, by Sir *Joshua Reynolds*.
- A Landscape, by *Swannevelt*.

IN THE DRAWING ROOM.

- A Landscape, by *Rubens*; this extraordinary picture was painted by him for the Balbi family, and hung in their palace in Genoa until the commencement of the French Revolution, when it was brought to this country; for an accurate and truly poetical description of this work, see the poem called the Picture, by the Rev. *William Lisle Bowles*.
- A small Claude, remarkable for its brilliance and purity.
- Ditto, its companion.

IN THE LIBRARY.

- A very fine whole length portrait of the late Lady Dowager Beaumont, mother of the present Sir George, who was painted in 1809, at the advanced age of 91: her placid and venerable form is accurately represented, and the picture altogether reflects high honor on its ingenious author, *William Owen, R. A.*
- Another portrait of the abovementioned Lady, by *Gainsborough*, painted in 1766.
- Portrait of Mrs. Howland, sister of the above Lady Dowager Beaumont, by *William Owen, R. A.*
- Portrait of the present Lady Beaumont, painted in 1778, by Sir *Joshua Reynolds*.
- Ditto, of the present Sir George Beaumont, painted in 1778, by Sir *Joshua Reynolds*, both in his best style.
- Two excellent Landscapes, by *Richard Wilson, R. A.*, one the famous Niobe, engraved by Smith, and the other a view near Tivoli; both reflect high credit on British art.
- A large Landscape and figures, by *Gainsborough*.
- Portrait of William Smith, Esq. who came upon the stage in 1753, and continued more than thirty-five years one of the chief ornaments of the British Theatre; he is still living in his retirement at Bury St. Edmonds in his 90th year, the delight of his numerous friends, 1818.

IN THE STUDY.

- A fine old family portrait, painter unknown, date 1556.

Portrait of John Beaumont, born 1410, created Viscount Beaumont 1434, was Constable and Chamberlain of England, and slain at the battle of Northampton, July 10th, 1460; he was the first Viscount created in England. Ditto, of George Villars Duke of Buckingham, grandson of Mary, daughter of Francis Beaumont, Esq. A finished sketch in two colours, of the taking down from the Cross, by Rem-

brandt; admirable for composition, expression, and effect. There is a print of it by Picart.

Two comic pictures, by *Smirke*.

A game-keeper, admirably painted by *Wilkie, R. A.*

A well painted portrait, by *Beechey*, of the Earl of Mulgrave.

An excellent drawing in colours of the present Lady Beaumont, by *Edridge*.

The Manor and Estate of Cole Orton near Ashby de la Zouch, came first into the Beaumont family in 1426, by the marriage of Philippa, daughter and heir of Thomas Maurward, Esq., of Overton, Quartermarsh, and Cole Orton, and Sir Thomas Beaumont, Knight, Lord Basquerville in France, Warden of the Cinque Ports, and Governor of Dover Castle, who died 36th Hen. VI. 1457.—See Nichols's *History of Leicestershire*, vol. 5th.

It may not be uninteresting to remark that Francis Beaumont, the eminent Dramatic Poet, was a descendant of the same family with the present possessor of Cole Orton.

The Drawing was made from a very beautiful pencil sketch, by the late Mr. T. Hearne, now in the possession of Sir George Howland Beaumont, Bart.





Drawn by J. H. Neale.

LANGTON HALL,
LITCHFIELDSHIRE.

Engraved by H. Robson.

Langton Hall, Leicestershire;

THE SEAT OF

THE REV. JAMES ORD.

LANGTON HALL is situated on a rising ground, about a mile and a half distant from the turnpike road leading between Harborough and Leicester: towards the south and west it commands extensive views of a rich and cultivated country, on the north and east sides being sheltered by lofty oak and elm trees.

The mansion is a very ancient structure, built at different periods, but within the last fourteen or fifteen years, since it became the residence of the present owner, it has undergone considerable alterations; which, though in some degree depriving it of its original appearance, have tended considerably to the addition of its internal comfort: the rooms, considering the period when they were built, being lofty and well proportioned, and the whole well calculated for the residence of a private country gentleman. In the drawing-room is a good copy by Old Stone, from Vandyke's picture of Charles I. and his family, the original of which is at Windsor, and a half-length of Elizabeth, Queen of Bohemia, in a black dress, most richly ornamented. There are also a few curious miniatures both in oil and water colours, though the latter have suffered from exposure to the sun: the most remarkable are Henry VIII., in a small circle, most delicately painted on a blue ground; the companion to it, James I., equally highly finished on pink. Mary, Princess of Orange, mother of William III.; Mrs. Bendish, granddaughter of Oliver Cromwell: a head, marked on the back "Ben Jonson," exactly resembling the engraving by Houbraken, now considered as spurious. Two small heads, one a Lady in the habit of a nun; the other a Knight of the Garter; both unknown: on the back of each is the following inscription, "50 in 5 cubbord—within 5 cabon^t-room at Whitehall, 1638." Henry, Prince of Wales, son of James I. Mrs. Waller, wife of the poet. But that in most perfect preservation is a portrait of General Ireton, in oil, which, though bearing no very striking resemblance to any engraving, is an undoubted original: the expression of the countenance is peculiar, and fully answers Lord Clarendon's description, that "he was of a melancholy, reserved, dark nature, communicating his thoughts to very few, so that for the most part he resolved alone."

The view in the plate exhibits the east front, and the low part towards the left, the more ancient style of the building.

Langton Hall was well known during the time in which it was tenanted by the late Mr. Meynell, then owner of the celebrated pack of fox hounds. Here, among various other characters, the infamous Duke of Orleans passed some time, during one of those intervals in which he retired from the treasons which he was agitating in his own unhappy country.

This estate for a great number of years was passed to its different owners by the female line. In 1553, it was the property of the Strelleys, descendants of a family long seated in Nottinghamshire; from them it came by marriage to the Staveleys; in the same manner to the Stantons; and from them to the Pickerings, Nova Scotia Baronets of Titchmarsh, in Northamptonshire: the last Baronet dying without issue, it became the joint property of his two sisters, and was by them bequeathed to their relative, the present owner, whose maternal ancestors, the Dillinghams, had married into that family.

The Rev. James Ord is third son of the late William Ord, Esq. of Fenham, in the county of Northumberland: he married Barbara, daughter of the late Charles Brandling, Esq. of Gosforth House, near Newcastle on Tyne, by whom he has issue two sons and three daughters.

The sketch from which the drawing was made was presented, with the account, to the proprietors, by James Pickering Ord, Esq.





Messrs. P. & Co. Lith.

J. P. Noddy del.

THORNTON HALL,
MIDLESEX.

Holkham Hall, Norfolk;

THE SEAT OF

THOMAS WILLIAM COKE, ESQ. M. P.

THE plan of this magnificent Mansion, the seat of splendour and hospitality, was struck out by Thomas Coke, Earl of Leicester, and the Earl of Burlington, assisted by Kent, from the designs of Palladio and Inigo Jones. The Earl of Leicester commenced the building in 1734, but dying in 1759, it was completed by Margaret, his dowager Countess, in 1764, who, according to Blomefield, expended after the Earl's death upwards of 11,000*l.* on the house, and 3,000*l.* for furniture.

It consists of a centre and four wings, one at each angle. The centre is a quadrangle, 160 feet by 115, and has a communication with the wings, by rectilinear corridors. The extent, including the wings, is 345 feet, and the depth 180; each of the two fronts presents a centre and two wings: the south front (represented in the plate) has a fine portico, supported by six Corinthian columns, and is justly admired for its light, airy, and elegant appearance. The north front is the grand, or principal entrance, and exhibits different, though handsome features. The wings, which partake of similar characteristics, have been thought to diminish from the general magnificence of the building, by the want of uniformity of style with the south front, and by being too much detached to be considered with unity.

Each wing has its respective destination; one is allotted to the uses of the kitchen and all its offices, a servants' hall, and some lodging rooms. Another is the *Chapel Wing*, which contains the dairy, wash-house, laundry, and lodging rooms. At opposite angles, on the western quarter, are situated the two other wings: one of these contains the family apartments; the other is wholly calculated to accommodate company, and is called the *Strangers' Wing*.—The *Entrance Hall*, which is entirely of Derbyshire marble, forms a cube of 48 feet, and has a gallery round it, supported by 24 Ionic columns. The *Saloon* is 42 feet by 27; and is hung with crimson coffoy. To the left of the saloon, are, first, a drawing-room, 33 feet by 22, hung with crimson coffoy; the pier glasses very large, and exceedingly elegant, and the agate tables superb. Next the *Landscape Room*, which is a dressing-room to the state bed-chamber, 24 feet by 22, hung with crimson damask. A passage room leads to the ante-room to the chapel, and then into the state gallery. The *State Bed-chamber*, 30 feet by 24, is fitted up with great taste; and is hung with French tapestry, except between the piers: the colours of the whole are exceedingly brilliant. The bed is of cut velvet, upon a white satin ground, and, as it appears in common, is a very handsome gilt settee, under a canopy of state. The whole marble chimney-piece, representing two pelicans, is esteemed remarkably beautiful. The next apartments are

Mrs. Coke's, and consist of a bed-chamber, dressing-room, and a closet with books: the bed-chamber is 24 feet by 22; the dressing room, which is 28 by 24, is hung with blue damask.

To the right of the hall and saloon, is another *Drawing-room*, 33 feet by 22, hung with crimson flowered velvet. The glasses, tables, and chimney-pieces, are elegant. The *Statue Gallery* consists of a central part, and two octagonal ends: the first is 70 feet long, by 22 wide; and each octagon, of 22 feet diameter, opens to the centre by a handsome arch: one end is furnished with books, and the other with statues. The statue of *Diana* is considered to be extremely fine; a *Venus* in wet drapery, is likewise exquisitely sculptured.

One of the octagons in the gallery communicates with the *Dining Room*, a cube of 28 feet, with a large recess; here are two chimney-pieces, one representing a sow and pigs, and wolf; the other, a bear and bee-hives, finely executed in white marble. Returning to the Statue gallery, one octagon leads to the strangers' wing, and the other to what are called the *Earl of Leicester's Apartments*, consisting of, first, the anti-room; 2, dressing room; 3, the *Library*, 50 feet by 21, which is exceedingly elegant; 4, Mrs. Coke's dressing room; 5, bed-chamber; 6, a closet, with books.

Mr. Coke has long been distinguished as an agriculturist, the first indeed in the kingdom; and his exertions to promote that most useful of all sciences, agriculture, afford a noble example to the country. At the annual Holkham sheep-shearing, and agricultural meeting, he entertains for several successive days, not fewer than 300 individuals of various ranks and professions of his neighbours, of strangers, and of foreigners.

An eminent writer (Dr. Rigby, of Norwich) remarks that, "every one who visits Mr. Coke, is struck with the beauty of the Holkham scenery, the magnificence of his mansion, his princely establishment, and his liberal hospitality. Mr. Coke came to his estate at Holkham, forty-one years ago. The rental was then only 2,200*l*. At the present time, the annual fall of timber, poles, and underwood, from his plantations, averages about 2,700*l*., and the total increase of rents exceeds 20,000*l*. per annum;—an increase in the value of landed property, a creation of wealth, probably unexampled, except in the vicinity of large towns, or in populous manufacturing districts."

Mr. Coke was elected a representative for the county of Norfolk, first, in 1776, again in 1780, 1790, 1796, 1802, and 1806; but, the last election being declared void, he was chosen for Derby, in the room of his brother, Edward Coke, Esq., who was returned in his place for Norfolk. He was, however, again returned for the county in 1807, and, at the subsequent election, in 1812. He married in 1775, Jane, (sister of the present Lord Sherborne,) who died July 20, 1800, leaving issue, two daughters, Jane Elizabeth, married, first to Charles, late Lord Viscount Andover, who died in 1800; and secondly, to Captain Henry Digby, R. N.: and Anne Margaret, who, in 1794, married George, now Viscount Anson.





ABINGTON ACADEMY.
 BUILT 1845.

Engraved by A.

Abington Abbey, Northamptonshire ;

THE SEAT OF

JOHN HERVEY THURSBY, ESQ.

ABINGTON is one of those delightful seats, which are so numerous in Northamptonshire, more ancient families residing in this county than perhaps in any other, which has obtained for it the name of "The Herald's Garden." This estate, situated in the hundred of Spelho, is bounded on the east by Weston Favel, on the north by Kingsthorp and Moulton, on the west by Northampton, and on the south by the windings of the river Nen. In the time of Henry II. it was held by Humphrey de Basingburne, and descended to Nicholas de Basingburne, who having engaged in the association of the Barons against King John, his lands were seized by the partizans of that monarch ; but in the 1st of Henry III. he had restitution of them. Humphrey de Basingburne, a descendant of this family, who died 23rd of Edward III., left Alice, his widow, in possession of Abington. It was afterwards held by Sir Nicholas Lyllynge, Knt. High Sheriff of Northamptonshire in 1384. In the reign of Henry V. his daughter and heiress married Bernard, Lord of Iselham, Cambridgeshire ; and their second son, Thomas Bernard, upon the death of his maternal grandfather in 1408, succeeded to the lordship of Abington. In the year 1415, he was appointed Escheator of the counties of Northampton and Rutland. His son, John Bernard, Esq., who is mentioned in the records of Reading, where he was admitted an honorary Burgess, as "Vectus d'ni Regis," an officer of the royal household, married Margaret, daughter of Henry Lord Scroope, of Bolton. From this match the line was continued to Francis Bernard, Esq., whose son, Baldwin, continued the line at Abington, which flourished here till the year 1673, when, upon the death of Sir John Bernard, Knt, who had survived all his issue male, and left only three daughters, the mansion and estate passed by sale to William Thursby, Esq. who was Member for Northampton in two successive Parliaments in the time of William III. He purchased the adjoining estates of Weston Favel and Moulton Park, and also built a water-house and reservoir, to receive a stream flowing from a spring called Broadley Head. The whole estate has since that time been in possession of the same family, and has undergone a gradual improvement.

In the church, which is seen in our view above the clump of trees to the left of the house, are several monuments to the memory of the Bernard family. One in the north isle, to Sir Robert Bernard, serjeant at law, created a Baronet by Charles II. 1662; he was grandson of Francis Bernard, Esq. of this place, and died in 1666.

The communion plate was given by William Thursby, Esq., and consists of two large silver flagons, double gilt, a chalice and cover, with a cross, and a plate of the same, inscribed "Oblatio Gul. Thursby."

A street in Northampton, in the direction of this place, which is north-east, is named after it, "Abington street."





Engraved by J. C. Neale

Engraved by J. C. Neale

ALTIORP,
Voluntaries, 1796.



ALTHORP,
Northamptonshire.

Engraved.



Althorp, Northamptonshire ;
THE SEAT OF
GEORGE JOHN EARL SPENCER,
K. G., &c. &c.

ALTHORP PARK is situated in the parish of Brington, about five miles north-west of Northampton. The first of the two views of this mansion represents the east-front, being the principal entrance ; the second shows the south-west aspect, and the situation of the library, taking up nearly the whole of two of the angles on the ground-floor.

In the reign of Henry VII. Althorp was in the possession of John Catesby, second son of John Catesby, of Legers Ashby, Esq., who sold it to John Spencer, Esq., which John levied a fine of it in the 24th year of the same reign. This gentleman, who was afterwards knighted by Henry VIII. was the son of William Spencer, Esq., of Wormleighton, in com. Warwick, descended from a younger branch of the Despensers, anciently Earls of Gloucester and Winchester ; the head of which family was Ivo, Viscount Constantine, who married Emma, sister to Alan, Earl of Brittany, before the Conquest.

The estate has continued, uninterruptedly, in the Spencer family, from the reign of Henry VII. Robert Lord Spencer was succeeded in 1627 by his son William, and he in 1637 by his son Henry, created Earl of Sunderland, after the battle of Edge Hill, in 1642, and slain at the battle of Newbury, the same year.

Mr. Bray, in his "Tour into Derbyshire and Yorkshire," (2d edition, 1783) states, "About five miles to the west of the town (Northampton) is Althorp, an old seat of the Spencers (now Earls) built in the shape of an half H. It stands low, and in the approach you go through, and cross, those straight avenues of trees, which were once deemed the line of beauty. The rooms are not large, except the library and gallery, the latter of which is 138 feet by 20. In this is a collection of portraits, hardly perhaps exceeded by any in the kingdom, not only in point of number, but of beauty. The famous beauties of Hampton Court are far short of those which the pencils of Cornelius Janssen, Vandyck, Lely, Kneller, &c. have placed here. A small piece of Henry VIII. by Holbein (in this gallery) a small round portrait of that master by himself, (in the picture closet) and a boy blowing a lighted brand, are reckoned of very great value."

Althorp House was built by the Earl of Sunderland, in 1688. It is remarked by Mr. Dibdin, "There is neither colonnade, nor vestibule, nor terrace, nor fountain, nor lake, as you approach the mansion : nor studied grandeur of architectural decoration, as you enter it ; but comfort, order, peace, unanimity, good management, choice society, and splendid cheer.—These are the interior attractions which supply the place of silken hangings, Gobelin tapestries, gilt balustrades, and all the pomp and circumstance of elaborate and overwhelming furniture."

It is to the splendid and matchless LIBRARY, and to the large and fine collection of PICTURES, which this Mansion contains, that the attention of the reader is directed. Of these the public are likely soon to be gratified with a descriptive account from the pen of Mr. Dibdin, who is now preparing for publication a Work, in Two Volumes, Imperial Octavo, entitled "*ÆDES ALTHORPIANÆ; or a Descriptive Catalogue of the Pictures, and a portion of the Library, in the ancestral Residence of George John, Earl Spencer, at Althorp.*"

Of the *Library*, the following extract from Mr. Dibdin's late highly entertaining work, entitled the "*BIBLIOGRAPHICAL DECAMERON*," vol. iii. p. 388, contains an interesting account.

"It was quite at the end of the month of May, in the year 1811, that I paid my first visit to the noble owner of the residence under description: I carried with me (for the sake of inserting addenda and corrigenda) the first copy of the *Bibliomania* ever bound, which was by the hands of poor defunct Faulkner. The day had been excessively hot; and I reached Althorp, from London, between the hours of six and seven, to a late dinner. The sun was then beginning to decline, so as to cast a breadth of shadow from the long avenues of elm, and beech, and lime, with which the back front of the house is adorned, or enfiladed—and a seat beneath one of these elms—the cawing of innumerable rooks from the adjoining avenues—the tranquillity of the approaching evening—the calm, clear, and almost cloudless sky—and (shall I dare avow it?) more than either of these causes, or the whole of them collectively—the near and immediate view of a suite of rooms in which was contained the finest private collection of Books perhaps in Europe!—could not fail to produce emotions of no ordinary occurrence, to one, who, for several previous years, had vehemently sought after such a gratification. After a due time devoted to musing (not to 'wooing the muse,' for such fitful moods have ceased to operate since the year of our Lord 1797. See *Bibliomania*, p. 10, 11, first edition) I entered the aforesaid suite of rooms; and more especially rested in *that*, wherein a fine Raphael was over the fire-place, and a French clock was ticking upon the marble mantle-piece. The cloth was laid, and the exemplification of the good old maxim, (the usual theme of our school-days) 'nil præter ordinem,' was singularly manifested to view. The sun was now sinking lower and lower, and the shadows became proportionably broad and massive. No sound was heard from without, save the nibbling of the deer, who quite peeped into the windows of the apartment. His Lordship arrived at seven.—I will conclude this 'View of an interior,' (as the Flemish painters designate such subjects) by adding, *that that congenial visit was the prelude to the many subsequent ones which have taken place since the said 'year 1811.'* But the mansion—THE LIBRARY, rejoins the impetuous reader!—I must be briefer than I could wish in satisfying such impetuosity. Yet know, cultivator of bibliomaniacal antiquities, that the name of SPENCER or DESPENCER (formerly the same) is far from being *green* in the annals of book-collecting: for, in the 'ancient time,' *Hugh Despenser* had a son, Thomas, Earl of Gloucester, who in 21 Rich. II. by petition in Parliament, obtained a revocation of the judgment of exile against his great grandfather, HUGH LE DESPENCER. In this petition it is stated (*inter alia*) that he, the said Hugh, had at that time, *plate, jewels, and ready-money, better than £10,000; xxxvi. sacks of wool, and a 'LIBRARY OF BOOKS.'*

"Upon the whole, Lysander" (in the first passage above quoted from Mr. Dibdin) "is tolerably correct in his general description of the ALTHORP RESIDENCE. It is ancient, spacious, and commodious; but magnificence of architecture and splendour of furniture are made subordinate to—and yet, I should be glad to know what species of furniture, in the united warehouses of Bond-street, can presume to vie, for 'splendour' and costliness, with that particular species, or rather genus of furniture, 'cycloped BOOKS?' Here then you have this most exquisite of all furniture, in full and felicitous

perfection! A suite of rooms, four in number, and measuring in the whole about 170 feet in length—garnished from ‘top to toe’ with the choicest copies of the choicest editions of the choicest authors in the choicest binding—white calf and dark calf richly studded with golden stars, or foliage, or trellis work—russia and morocco less elaborately adorned—these dazzle your eyes, and cause your heart to palpitate on your first visit. Peep into the principal library, of 80 feet in length, where the family usually sit and disport themselves when they visit, in the months of snow and frost, this hospitable abode. In this principal room are the gallant *POLYGLOTTS*, upon large paper: and such a series of *BIBLES* and *LITURGIES* as would put most of our public collections to the blush! In the second room, *Topography* and *History* take up their abode; which extend, in fact, to the third room, along with *Poetry*, Greek, Latin, Italian, and English. Meanwhile the *Sciences* mingle with the *Arts*; and the lusty folios, in which the latter are usually contained, are deposited along the bottom shelves, or fill the lower parts of stationary tables in the centre of the larger library. A billiard table is in the middle of the third library, about 35 feet long, where we also observe two charming *Sir Joshua*’s: one of Viscount Althorpe, when a boy, just breeched; the other, of Lady Camden, sitting upon the ground, in a garden. The colouring of each is ‘fragrant, fresh, and joyous.’ The fourth library, 26 feet long, in which *History*, *Voyages*, and *Travels* are chiefly contained, has been but recently devoted to the purpose of holding books; and it was most marvellous to observe, how quickly, like water rushing from opened flood-gates, the said ‘books’ overflowed the shelves of the said fourth room.

“But this is not the whole of the book theme. Up stairs, in one of the finest portrait galleries (115 feet in length) in the kingdom, the dado, to the height of about four feet, is devoted chiefly to *Councils*, Benedictine editions of the *Fathers*, (upon large paper too!) and the long sets of *Muratori* and *Montfaucon*, &c. &c. His Lordship, I believe, is even meditating an extension of his book rooms! So interminable are the labours, and so incalculable the expenses, attending a collection like the present—and yet, when completed, how imperishable the glory engrafted thereupon! what a legacy to bequeath! what an example to imitate! Not a word here about the *London Book-treasures*. They have been recorded elsewhere; and I remember the moment when the *CAXTONS* alone would have been estimated at £12,000. They are now *fifty in number*, of which a list of forty-eight of them may be seen in the last volume of the *Bibl. Spenceriana*, p. xlviii. &c. Thus the fame of *HARLEY*, even in the Caxtonian department, has been eclipsed. The principal Caxton, recently acquired, is the famous *Morte d’Arthur*.”

The number of volumes at Althorp is computed at about forty-five thousand.

We are happy in having it in our power to present our Subscribers with the following CATALOGUE of the splendid Collection of PICTURES at Althorp.

PORTRAIT GALLERY.

Present Earl Spencer, *Copley*.
Ann, Countess of Suffolk, *Lely*.
Portrait of herself, *Artemisia Gentileschi*.
Duchess of Orleans, Daughter to Charles the First, by Henrietta Maria.
Bianca di Capello.
Lady Morton.
Henry VIII. with Mary, Queen of England, and Somers his jester, *Holbein*.
Duchess of Cleveland, *Lely*.
Elizabeth, Countess de Grammont, *Lely*.
Sir Peter Paul Rubens, *Vandyck*.
Nell Gwyn, *Lely*.

Duchess of Portsmouth, *Lely*.
Unknown portrait, *Vandyck*.
Penelope, Lady Spencer, *Vandyck*.
Lady Denham.
Sir Kenelm Digby, *Cornelius Janssen*.
Ann, Countess of Arran, *Kneller*.
Two Apostles’ Heads, *Vandyck*.
Ann Spencer.
Elizabeth Spencer.
Lady Georgiana Carteret, Countess Cowper.
Duchess of Devonshire, *Sir J. Reynolds*.
Mary, Queen of England, *Holbein*.
Sir Anthony Vandyck, *Rubens*.

Hortense, Duchesse de Mazarin, *Sir Godfrey Kneller*.

Henry Wriothesly, Earl of Southampton, *Mytens*.

A woman's portrait, *Sir Anthony More*.

Henrietta, Queen of England, *Vandyck*.

Lady Jane Grey, *Lucas de Heere*.

Henry VIII., *Holbein*.

Frobenius the printer, *Holbein*.

Colonel Russell, *Dobson*.

Mons. de St. Evremond, *Kneller*.

Duchess of Tyrconnel.

Present Earl Spencer, at 17, *Sir J. Reynolds*.

Verrio the painter, *by Himself*.

An apostle's head, *Vandyck*.

William, Duke of Newcastle, *Vandyck*.

Sarah, Duchess of Marlborough, *Kneller*.

Henry, first Earl of Sunderland, *Walker*.

Dorothy, Countess of Sunderland, *Vandyck*.

Elizabeth, Countess of Falmouth, *Lely*.

Portrait unknown, *Sir Anthony More*.

Mary d Este, Queen of James II., *Lely*.

Rachel, Countess of Northampton, *Vandyck*.

Mrs. Jennings, mother to Sarah, Duchess of Marlborough.

Ann Hyde, Duchess of York, *Lely*.

Aun, Countess of Bedford, *Vandyck*.

Lady Elizabeth Thimbleby, and Catharine, Countess of Rivers, her sister-in-law, and a Cupid, *Vandyck*.

Cardinal Pole, *by Perino del Vaga*.

King Charles the First.

Gibbon, the historian.

Pedro Van Mot, *by Himself*.

Oliver Cromwell, *Walker*.

Philip II. king of Spain, *Sir An. More*.

Anne G  n  vieve de Bourbon, Duchesse de Longueville.

Fourth Earl of Roscommon, *Carlo Maratti*.

Digby, Earl of Bristol, and Francis I. Duke of Bedford, *Vandyck*.

Robert, second Earl of Sunderland, *Carlo Maratti*.

A boy's portrait, *Lely*.

Old man's head.

Venetia, Lady Digby, Sir Kenelm's wife, *Vandyck*, copy.

Samson, *Giacinto Brandi*.

Woman and Child.

A Man's portrait.

An old Man, *Rembrandt*.

Algernon, Earl of Northumberland, *Vandyck*.

Third Earl of Southampton.

Robert Smithe, of Bounds, Kent, Esq. *Lely*.

Dorothy, Countess of Sunderland, married to the above Robert Smithe when a widow, *Lely*.

Philip Sydney, Earl of Leicester, *Lely*.

Dorothy Sydney, afterwards Countess of Sunderland, *Vandyck*.

Ann Digby, Countess of Sunderland, *Lely*.

Robert, second Earl of Sunderland, husband to the above, *Lely*.

Henry, Lord Percy, of Alnwick.

Countess of Northumberland, *Lely*.

Anthony, Earl of Shaftesbury, *Lely*.

Margaret Spencer, Countess of Shaftesbury, his Wife, *Lely*.

Lord Crofts.

Earl of Sunderland, Lady Sunderland's Father.

Henry Howard, third Son to the Earl of Berkshire.

Algernon Sydney, *Lely*.

Hon. John Spencer, and his Son, first Earl Spencer, *Knapton*.

A Man's portrait, *Florentine School*.

Do. Do.

Ignatius Loyola, *Titian*.

Mrs. Middleton. — Vide Memoirs de Grammont, *Lely*.

Countess of Shrewsbury, an Italian by birth, *Lely*.

Countess of Sunderland, and Robert her Son, *Kneller*.

Lady Longueville, *Kneller*.

Charles, Duke of Marlborough, *Slaughter*.

Lady Bateman, sister to the above, *Slaughter*.

Countess of Sunderland, and Diana her daughter, afterwards Duchess of Bedford, *Jarvis*.

Duke of Roxburgh.

Lady Granville.

Margaret Willoughby, 1st Lady Spencer.

Children to the Earl of Leicester, *Lely*.

Robert Spencer, first Lord Spencer.

Earl Granville.

Queen Anne, and Duke of Glo'ster her Son.

John, Duke of Marlborough.

Sarah, Duchess of Marlborough.

Prince George of Denmark.

Juliana, Countess of Burlington, *Kneller*.

Lady unknown.

Hon. John Spencer, *Slaughter*.

GREAT STAIR-CASE, LOWER PART.

Sir Henry Spencer, of Offley.

Lord Brackley, William Godolphin, and

Lady Ann Egerton, Grandchildren to John, Duke of Marlborough, *Jarvis*.

Ellen, Lady Spencer, of Offley.

Sir Bocket Spencer, of Offley.

Lady Godolphin, afterwards Duchess of Marlborough, *Jarvis*.

Lady Bridgewater, her Sister, both Daughters to John, Duke of Marlborough, *Jarvis*.

Lady Clincarty, Daughter to Robert, Earl of Sunderland, *Lely*.

Lady's portrait, unknown.

Colonel John Morgan.

Mary, Duchess of Richmond, Daughter to George Villiers, Duke of Buckingham.

Parker, Lord Chancellor Macclesfield.

Georgiana Carteret, Wife to Hon. John Spencer, afterwards married to Earl Cowper, John, his only Son, afterwards

1st Earl Spencer, and Lady Masham, *Slaughter*.
 Charles, 3rd Earl of Sunderland, *Jarvis*.
 Lady Elwell, *Jarvis*.
 Mrs. Godfrey, Sister to John, Duke of Marlborough, *Kneller*.
 Duke of Manchester.
 Sir John Spencer, Father to 1st Lord Spencer.
 Sir John Spencer, of Offley.
 Ann Bondenelle, Countess of Shrewsbury, *Lely*.

LOWER PART.

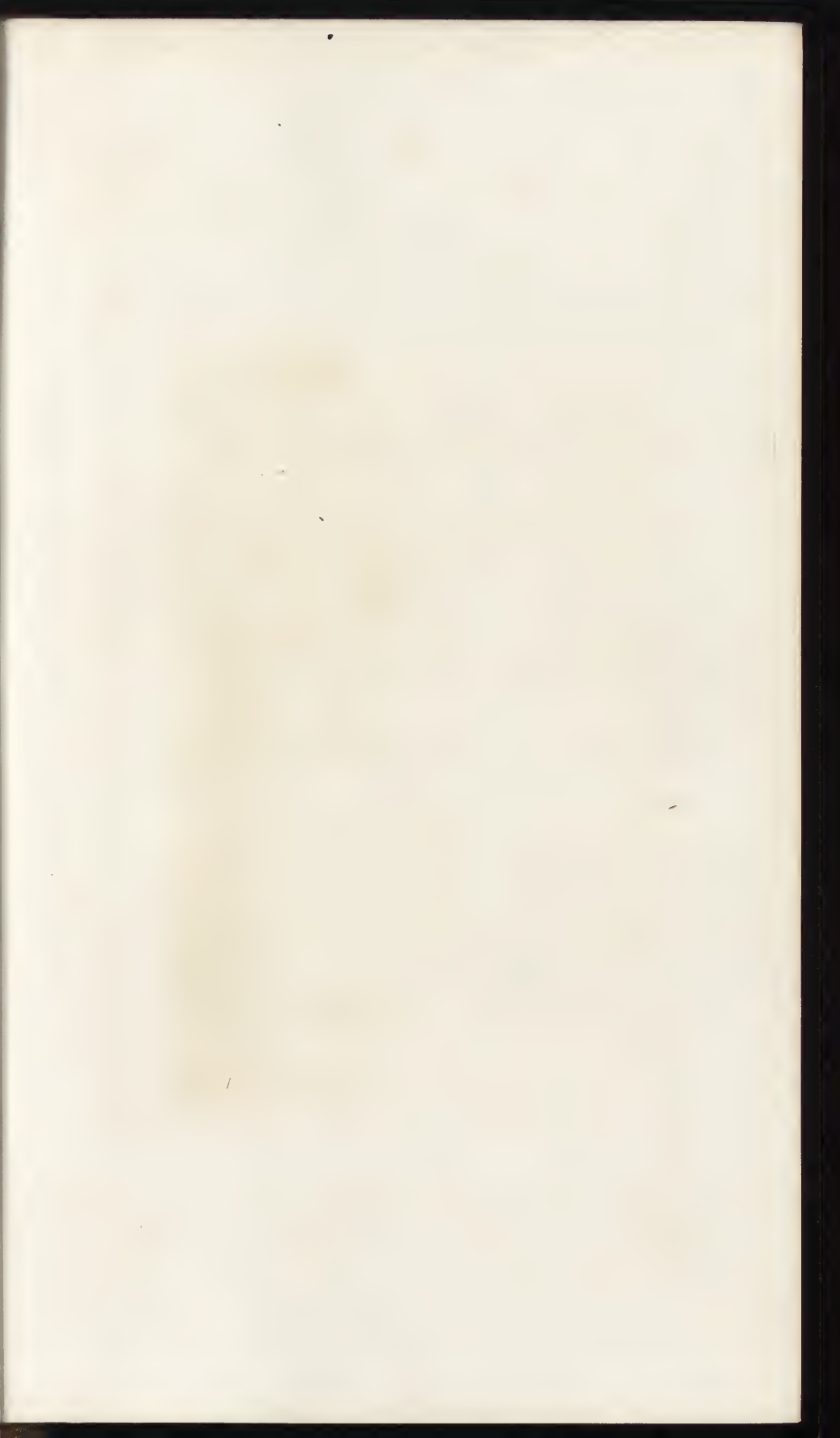
Duke of Shrewsbury.
 Lady's Portrait, unknown.
 Do. Do.
 King Charles II., *Lely*.
 Marquis of Blandford, John Duke of Marlborough's only Son, *Kneller*.
 Charles, Duke of Marlborough.
 Ann, Countess of Sunderland, Wife to Charles, the 3rd Earl, *Jarvis*.
 Sir Robert Spencer, of Offley.
 Lucy Walters, Mother to the Duke of Monmouth, by King Charles 2d.
 Lady Howard.
 Ann Hyde, Duchess of York.
 Princess Mary, afterwards Queen of England, Wife to William 3rd.
 Henrietta and Ann Churchill, Daughters of John and Sarah, Duke and Duchess of Marlborough, *Kneller*.
 Queen Mary, Wife to William 3rd.
 Portrait unknown.
 Mrs. Middleton.
 Portrait unknown.
 The Nativity.

The descent from the cross, *Seb. Bourdon*.
 A portrait of a man, *Frank Hals*.
 A landscape, St. Anthony of Padua preaching to the fishes, *Sal. Rosa*.
 The death of the stag, *Snyders*.
 Noah sacrificing after the flood, *B. Castiglione*.
 Hermits in a cave, *D. Teniers*.
 St. Charles Borromeo celebrating high mass, *Domenichino*.
 The miracle of the Loaves and Fishes, *G. Bassano*.
 Moses found in the bulrushes, *T. Perrier*.
 Portrait of a woman, *Tintoretto*.
 Portrait of a young man, *Rembrandt*.
 A bust of Ceres, surrounded by fruit and animals, *Snyders*.
 A man shaving, *Bamboccio*.
 A landscape, *Sal. Rosa*.
 Soldiers at Play, *Bamboccio*.
 An old man's head, *Rembrandt*.
 A young girl fancifully dressed with flowers, *Rembrandt*.
 Portrait of old Luigi Cornaro, *Titian*.
 Portrait of one of L. Cornaro's great grandchildren, *Titian*.
 Shipping at anchor, *Van Dubbel*.
 A poultry yard, *M. Hondekoeter*.
 A Magdalen's head, *Domenichino*.

A skirmish, *Jacob Kuyp*.
 Holy family, *Rubens*.
 A landscape (Morning), *N. Berchem*.
 A girl playing with kitten and puppy, *Maratti*.
 A calm, ships in port, *Vandervelt*.
 A boy blowing a torch, *Sealken*.
 A storm, *Vandervelt*.
 A Lucretia, *Guido Reni*.
 Acis and Galatea, *N. Poussin*.
 A Cleopatra, *Guido Reni*.
 Diana and her Nymphs, dead game, dogs, &c. *Van Balen and Bringa*.
 A shipwreck, *Bon. Peters*.
 A ball and mask, *Cor. Poelenberg*.
 A bag-piper, *Velasquez*.
 Christ presented in the Temple, *Luca Giordano*.
 Hero and Leander, nymphs, &c. *D. Teniers*.
 A battle, *B. Castiglione*.
 A sea-port, architecture and figures, *Viviani*.
 A woman's head, a vase in her hand, *Georgione*.
 Dædalus and Icarus, *Vandyck*.
 A landscape, *D. Teniers*.
 St. Jerome, a skull, books, and a trumpet, *Spagnoletto*.
 Day breaking on revellers, *Simon De Vos*.
 Her own portrait, *Sophonisba d'Anguiscida*.
 A Jewish sacrifice, *Rubens*.
 The five senses personified, *Simon De Vos*.
 A landscape, (setting sun,) *Claude Lorraine*.
 Portrait of his mistress, *Titian*.
 Morning, Diana beginning the chase, *Jean Asselyn*.
 Evening, Diana ending the chase, *ditto*.
 Crucifixion of St. Andrew, *Le Brun*.
 Portrait of his mother, *Rembrandt*.
 Landscape, (evening, cattle, &c.) *A. Kuyp*.
 Portrait of himself, *Holbein*.
 Sea-port, boat and boatmen, &c. *Pynaker*.
 A shepherd's head, *Bramer*.
 A shepherdess's head, *Bramer*.
 A landscape, *G. Poussin*.
 A boy playing on the bag-pipes, *Bloemart*.
 A landscape, *Decker*.
 A girl tending sheep, *Bloemart*.
 The virgin and child, St. Francis, &c. *Rothenhamer*.
 Hawkers setting off in a morning to sport, *P. Wouwermans*.
 Magdalen, birds, insects, &c. *P. Brill*, *fig. by A. Caracci*.
 Cattle, (Morning,) *Van Bergen*.
 Cattle, (Evening,) *Van Bergen*.
 Storm and shipwreck, *Bon. Peters*.
 Vertumnus and Pomona, *D. Teniers*.
 Landscape, (ferry and many figures) *Micham*.
 Venus, nymphs, and tritons, *C. Poelenberg*.
 Pantomimical characters, *Watteau*.
 A landscape, (grotto of Pausilippo), *Maratti*.
 A concert, *Watteau*.

A dead Christ, &c. *A. Schiavone*.
 A riding school, *P. Wouwermans*.
 A Virgin and child, *P. Perugino*.
 A landscape, (nymphs bathing,) *B. Bruberg*.
 A landscape, *Van Mosker*.
 A concert of birds, *Van Kessel*.
 Holy family, (very fine,) *Raphael*.
 Frances, Countess Camden, *Sir J. Reynolds*.
 St. Jerome writing in a Sacristy, *Steenwick*.
 John Charles, Viscount Althorp, aged 4 years, *Sir J. Reynolds*.
 Landscape, (fishermen, &c.) *Glauber Polidore*.
 Georgiana, Duchess of Devonshire, *Drawing in Chalk*.
 Lord Althorp, Sarah Lady Spencer, and Hon. Richard Spencer, *Westall*.
 A battle, *Bourguignon*.
 A copy of the transfiguration by Raphael, *Barocci*.
 Part of Raphael's picture painted in fresco, at the Vatican, of the miracle of Bolsena, *N. Poussin*.
 A school-mistress and three boys, *A. Carracci*.
 Georgiana, Countess Spencer, *Pompeio Battoni*.
 A scripture story, *School of A. Sacchi*.
 Holy family, *Albano*.
 Landscape, *Huysum*.
 Margaret, Countess Lucan, *Ang. Kauffman*.
 Landscape, *Huysum*.
 St. Augustine, St. Dominick, virgin and child, *A. Caracci*.
 Lady Anne Bingham, *Sir J. Reynolds*.
 A bacchanalian triumph, *Julio Romano*.
 Richard, Earl of Lucan, *Sir J. Reynolds*.
 Woman's Head, fragment of a lost cartoon, by Raphael, of the massacre of the innocents, *Raphael*.
 Charles, Earl of Lucan, *Sir J. Reynolds*.
 An old man moralizing over a skull; a cardinal's hat, and various other articles on his table; on the right hand side, a compartment of the picture representing the salvation of the virgin; on the left compartment, the portrait of Ludovico Sforza, Duke of Milan, and his son Maximilian, **ALBERT DURER**.
 A bunch of grapes, }
 A young man's head, } *unknown*.
 An old man's head, called Oliver Cromwell's Porter, }
 Figures (4 different pictures), *Bamboccio*.
 Holy family, *School of Parmigiano*.
 Holy family, *Venetian School*.
 Mountebank and rustic dresses, *Lucas Van Leyden*.
 Wise Men's offering, (a sketch,) *Rubens*.
 Taylor's shop, (two pictures), *Messis*.
 Ballad singer, *Van Ostade*.
 Cupid and Psyche, *B. Spranger*.
 Banditti, *Wootton*.
 Two oval landscapes, *Unknown*.

Solomon worshipping false gods, *Rembrandt*.
 An artist's study, *Simon Luttichays*.
 St. Peter released from prison.
 Holy family.
 St. Theresa.
 Old woman's head, *Bramer*.
 Woman's head, *Bramer*.
 Boy and a ram, *Leonino di Spuda*.
 Resurrection, (on slate) *Leandro Bassano*.
 Christ and Zaccheus.
 A woman and two children, (small).
 Dutch Peasants, *Van Goyen*.
 Rustick figures and cattle, *J. Miel*.
 Landscape, *Breughel*.
 Woman and three children, *Carlo Cignani*.
 Sea view.
 Piping goat-herd, *J. Miel*.
 Sacrifice on leaving the ark, *B. Castiglione*.
 Job, and his wife taunting him, *Spagnoletto*.
 An old man's head.
 Architecture, *Paolo Panini*.
 Witches at their incantations, *Salvator Rosa*.
 St. Jerome, *School of Rubens*.
 Hagar and the angel, *Dominico Feti*.
 Assumption of the virgin, *Rothenhamer*.
 An old man's head, *School of Rembrandt*.
 A moon-light (much injured,) *Vander Meer*.
 Christ carrying the cross, *Bassano*.
 Flagellation of Christ, *ditto*.
 A Bacchanalian, with a glass in his hand.
 Landscapes, (four pictures,) *Edelma*.
 Turk reading, *Gerhard Dow*.
The Day of Judgment, copied from Michael Angelo's famous fresco altar-piece in the Sistine chapel at Rome. *This copy is mentioned by Vasari, as having been painted under Michael Angelo's inspection, by his scholar, VENUSTI*.
 Virgin and child, *Scalken*.
 Joseph explaining the baker's dream, *Spagnoletto*.
 Sketch of the flight into Egypt, *B. Castiglione*.
 Sketch, (its companion,) *ditto*.
 St. Luke painting, attended by angels; probably intended for an altar-piece, *Guercino*.
 An allegorical composition, youth, sensual pleasure, time, fraud, hatred, disease, *Bronzino*.
 N. B. *This picture, of established fame, was painted for Francis the First, King of France*.
 Landscape, moonlight, cascade of Terni, *Moore*.
 Landscape, noon-day, cascade of Tivoli, *Moore*.
 Portrait of Georgiana, Duchess of Devonshire, *Sir J. Reynolds*.
 Portrait, Stephen Poyntz, Esq.
 A nun feeling the point of an arrow, *Simeone da Pisaro*.
 A soldier in armour, leaning on a drum, *Caval. Stronzi*.





Drawn by J. G. Smith

CASTLE ASHBY, Northamptonshire.

Engraved by A. S. P. Cooper

Castle Ashby, Northamptonshire ;

THE SEAT OF

CHARLES COMPTON,

MARQUESS OF NORTHAMPTON.

THIS Mansion, which is approached by a noble avenue, near three miles in length, is built on a very spacious and magnificent scale, surrounding a handsome Quadrangle, the east side of which was originally open with arcades to the garden; but is now closed. The Front, exhibiting considerable grandeur, is chiefly taken up by a gallery of great length, and has the badge of the noble family of Compton, and many military trophies profusely displayed; it is surmounted by a balustrade formed of the following sentences, in Roman capitals: over the entrance, DOMINUS CUSTODIAT INTROITUM TUUM, and within the great court a corresponding inscription, DOMINUS CUSTODIAT EXITUM TUUM: in other parts, NISI DOMINUS CUSTOS CUSTODIVERIT DOMUM, FRUSTRA VIGILAT QUI CUSTODIT EAM.—NISI DOMINUS ÆDIFICAVERIT DOMUM, IN VANUM LABORAVERUNT QUI ÆDIFICANT EAM. It terminates in two small high towers, inscribed in a similar manner, with NISI DOMINUS, the motto of the family, and the date of 1624. The whole is constructed of stone, and though it strongly partakes of the characteristics of an era in architecture less pure than the succeeding, has much magnificence of appearance.

Inigo Jones was employed on the east and south sides, which he finished; but is said to have been interrupted in his progress by the civil wars. The more ancient parts of the building were erected by Henry, Lord Compton, in the time of Queen Elizabeth.

Within, the most ample space is allotted to the Hall, Staircase, and Chambers of state. The Drawing Room is remarkably grand, being in length 50 feet 5 inches, 24 feet wide, and 18 feet 10 inches high, and hung with tapestry, the laborious performance of two noble relatives. The chimney piece, from the drawing of Inigo Jones, and composed of Weldon stone, polished, is of enormous size, proportioned to the great extent of the room. The Library is in the upper part of the house, and contains many valuable books; among which is a MS. history of England, supposed to be Caxton's; Coverdale's Translation of the Bible, with a dedication to Henry VIII., printed in 1535; and a most beautiful illuminated genealogy of the Howard family, carefully preserved.

The most remarkable pictures, are the following:—in the Hall, a full length of Henry Compton, bishop of London, the youngest son of Spencer, the second Earl of Northampton. He was firmly attached to the constitution and religion of his country; and, in the reign of the bigoted James II., underwent the honour of suspension for not complying with the views of the court: he died in 1713, at the age of 81.

In the Hall is also a good head of the Rev. Edward Lye, a learned linguist and antiquary, born at Totness; he was patronised by the Earl of Northampton, and by him presented to the vicarage of Yardley, Hastings; his last years were employed chiefly in finishing, for the press, the Anglo-Saxon and Gothic Dictionary, which was published in 1772, 2 vols. folio, by the Reverend Owen Manning, after his death, which happened in 1767 at Yardley, Hastings.

In the Gallery are two most curious original portraits of John Talbot, first Earl of Shrewsbury, and of Margaret his second wife; they are coarse, and rudely painted on board. The Earl is represented in armour, over which his tabard of arms, and the various quarterings belonging to his family are displayed; his countenance is hard, his hair short, and his hands stretched out in the attitude of prayer. His countess is represented in the same attitude, and with a surcoat of her family arms, lined with ermine. Her head-dress is ornamented with lions rampant, alluding to the bearing of the Talbots, and her neck is adorned with a gold chain and pendant.

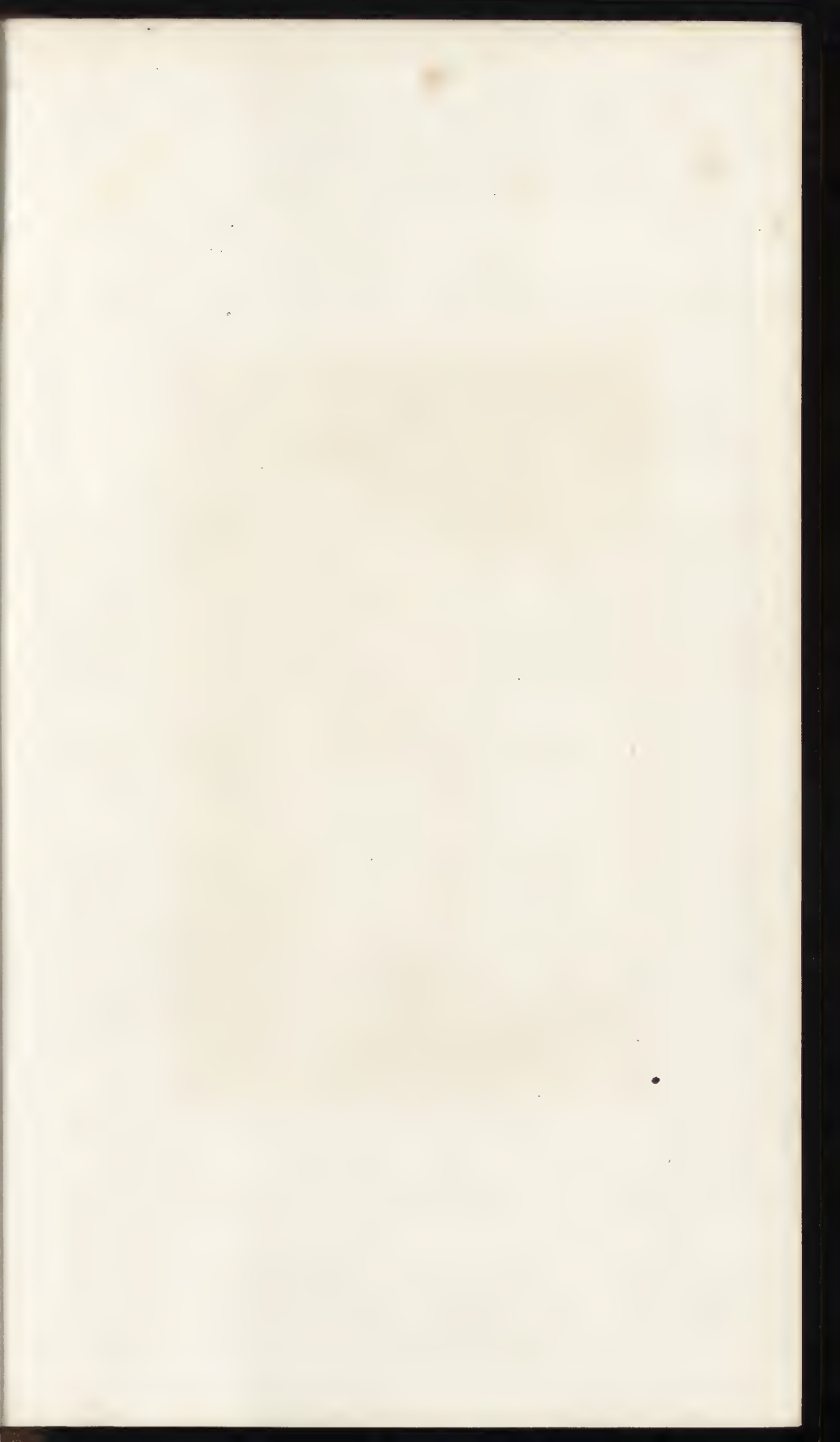
A portrait of Spencer, second Earl of Northampton, the hero of this noble family, represented in armour. His eldest son James, Earl of Northampton, is also in armour, and with a great dog near him. A portrait of Sir Spencer Compton, the third brother of the last-mentioned Earl, is dressed in a green silk vest, a laced band, and with long hair. This youth was at the battle of Edge-hill, at a time when he was not able to grasp a pistol; yet cried with vexation that he was not permitted to share in the same glory and danger with his elder brothers. The celebrated Earl Sackville is painted in armour. Here is also a singular head of George Villiers, Duke of Buckingham, represented as dead.

The heads of the Duke of Somerset, Protector; Francis, the first Earl of Bedford, and Sir Thomas More,—are beautifully painted in small size: that favourite of fortune, Sir Stephen Fox, is represented sitting in a long wig and night-gown. There is also a picture of the late Earl of Northampton, his Countess, and two children, by West, and three small pictures by G. Dow.

In the year 1695, George, the fourth Earl of Northampton, had the honour of entertaining his Majesty King William III. and a numerous retinue at Castle Ashby.

The Park is well planned, and corresponds in every respect with the stately appearance of the ancient mansion; it was laid out by Brown.

The present nobleman is the ninth Earl, and first Marquess of this ancient family. He succeeded to the earldom and estates, April 7th, 1796, and was created Marquess in 1812. His Lordship is Recorder of Northampton, in which his family has long possessed great influence, and Lord Lieutenant of the county; and married Mary, eldest daughter of Joshua Smith, Esq. of Stoke Park, Wilts, by whom he has Spencer Joshua Alwyne, Earl Compton, who has represented Northampton in Parliament since the death of the Honourable Spencer Perceval.



Dallington House, Northamptonshire;

THE RESIDENCE OF

JOHN CHARLES SPENCER,

VISCOUNT ALTHORPE.

DALLINGTON Manor House stands in a remarkably rural and pleasant situation, within a mile of the town of Northampton. The building is capacious, and possesses an air of grandeur in the design; the material of which it is constructed, is Harleston stone, with pilasters at each angle, surmounted by a bold corresponding architrave and cornice. The pleasure grounds surrounding this seat are not of great extent, but have been laid out with due attention to the natural beauties of the retired scene that presents itself on all sides: a ha! ha! fence separates the House from the spot whence our view, which shews the garden front, is taken. It was formerly the Seat of Sir Richard Raynsford, Knight, Chief Justice of the King's Bench, in the reign of King Charles the Second. His son, Richard Raynsford, Esq., left an only daughter and heiress Anne, who brought this estate in marriage to James, second Lord Griffin, whose daughters conveyed this estate in 1720, to Sir Joseph Jekyl: he was an eminent lawyer, and distinguished patriot. On the accession of George the First, he received the honour of Knighthood, and was made Master of the Rolls: he died in the year 1738. Having no family, he devised Dallington to Joseph Jekyll, Esq., one of his great nephews, from whom it has descended through his only daughter to Miss Anne Barbara Wrichte, the present possessor. It was, a few years ago, the residence of Robert William Blencowe, Esq., and is now occupied by the Viscount Althorpe, eldest son of Earl Spencer, and one of the Representatives for the County in Parliament. To the right of the House is seen the low embattled tower of the Village Church, a pleasing object from the grounds; the north chancel contains several very handsome monuments, commemorative of the Raynsford family, the former possessor of the Seat and Manor. On an oval tablet of black marble, adorned with foliage, is an inscription to the memory of Sir Richard Raynsford, knight, mentioned above, who founded an Almshouse in the village for two old men and two old women. There are also several monuments to the Jekyl family in the Church. This retired parish is in the Hundred of Newbottle, a short distance north of the road to Dun-

church, and is bounded on the east by the river which divides it from Northampton and Kingsthorpe; on the north by Harlestone; and on the west and south by Duston.

The family of the Noble resident at Dallington, is a younger branch of the Ducal House of Marlborough, enriched by the bequests of Sarah, the celebrated Duchess, to her favourite grandson John, and ennobled in the person of her great grandson of the same name. Earl Spencer, the intelligent collector of every valuable work in literature, and father of Viscount Althorpe, is the only son of John the late Earl, by Georgiana, daughter of Stephen Poynts, Esq. : he succeeded to the family honours and estates in 1783, anterior to which period he married Lavinia, eldest daughter of Charles, first Earl of Lucan, from which marriage his Lordship is descended.





THE ABBEY

WINDSOR

Delapre Abbey, Northamptonshire;

THE SEAT OF

EDWARD BOUVERIE, ESQ.

MR. PENNANT, in his "Journey from Chester to London," remarks, page 432, "Reach Northampton, and after a short stay, pass over the river into the suburbs, called the South Quarters, and into the parish of Hardingstone. On each side is a fine range of meadows; those on the left are greatly enlivened by the beautiful plantations and improvements of the Honorable Edward Bouverie, whose house stands on the site of the Abbe de Pratis, or *De la Pré*, a house of Cluniac Nuns, founded by Simon de St. Liz, the younger, Earl of Northampton, in the reign of King Stephen. It had in it ten nuns at the time of the dissolution. The last Abbess, *Clementina Stokes*, governed it thirty years; and obtained the King's charter for the continuance of her convent; but fearing to incur the displeasure of the tyrant, resigned it into the hands of Doctor London, the King's commissioner, and got from him the character of *a gudde agyd woman*; of her *howse being in a gudde state*; and, what was more substantial, a pension of forty pounds a year."

By the survey taken in the 26th year of Henry VIII., the revenues of the Abbey were valued at 119*l.* 9*s.* 7*d.* over and above all reprises in quit-rents, officers' fees, procurations, and stipends; the principal officers of the house being at that time Sir William Gascoyne, high steward, whose fee was 1*l.* 6*s.* 8*d.* per annum; John Spencer, receiver-general, whose fee was twenty shillings; and Henry Dudley, auditor, whose fee was also twenty shillings.

In the 34th year of Henry VIII., the site of the monastery, with the demesne lands belonging to it in Hardington, and the two Cottons, were granted to John Mershe. In the 43d of Elizabeth, Bartholomew Tate, Esq. died seised of them; and he was succeeded by his son William Tate, Esq. Zouch Tate, the son and successor of Sir William, was chosen member of Parliament for Northampton in 1640. He took the covenant, and became a zealous enemy to the royal cause. In 1644, he first moved the House of Commons, that no member of Parliament should enjoy any office, civil or military, during the war: and this was afterwards passed into an ordinance, called the *self-denying ordinance*.

By marriage, the estate passed from the Tates to the family of Clarke, of Hardingstone; Mary, the daughter of Bartholomew Clarke, Esq.

married Jacob Bouverie, Viscount Folkestone, the grandfather of the present Earl of Radnor. This estate devolved to his son, the late Honorable Edward Bouverie, who represented Northampton in Parliament from 1790, to the period of his death in 1810, at the age of 72. His son, Edward Bouverie, Esq., the present possessor of Delapré Abbey, was born in 1768, married, in 1788, the only daughter and heiress of — Castell, Esq., and has issue.

The present mansion, represented in the annexed view, is a large modern edifice of varied architecture.

Adjoining to the park of Delapré, stands QUEEN'S CROSS, erected by Edward the First to the memory of his beloved Queen Eleanor; of whom the celebrated anecdote is related, that when her husband, in his expedition to the Holy Land, 1272, was wounded by a Moor with a poisoned arrow, she sucked the venom out of the wound, by which he was cured; and that she escaped unhurt. The Queen died at Herdley, Lincolnshire, Nov. 29th, 1290, and the body was carried for interment to Westminster Abbey. At every place where the procession rested, King Edward caused one of these crosses to be erected. The other crosses were at Lincoln, Grantham, Stamford, Geddington, Stony-Stratford, Dunstable, St. Albans, Waltham, London, and Westminster.





JARLSTAD.

(See also page 100.)

Harlestone, Northamptonshire;

THE SEAT OF

ROBERT ANDREW, ESQ.

THIS pleasing and interesting mansion is situated on a gentle rise in a well wooded park, adjoining the village, and in the parish of Harlestone; the well stocked canal, partly overhung by the luxuriant and spreading branches of the oak, extending itself in front of the house, is crossed by a classical bridge of seven arches, which leads to the principal entrance from the park.

The view is taken from the opposite banks of the canal, shewing the boat-house. The water here is of sufficient expanse to admit of aquatic parties, and affords a pleasing diversity to the amusements of a retired country residence.

The park is principally inclosed by a very high wall, built with materials procured from the neighbouring stone quarries.

At the general survey in the time of William the Conqueror, the Earl of Morton or Mortaigne had half a bovate of land in Herolveston, (so called in Domesday Book); it had before the Conquest been the freehold of Leuric and Orgar; Edric also had possessed it, and it then lay waste. In the time of Henry III. Roger de Lomely held lands here; and the 9th of Edward II. Roger de Lomely was Lord of Herleston. Richard Lumley, a descendant from him, died 39th Henry VI., seized of this manor, which he held of the widow of Sir Humphrey Stafford, of Grafton, Knight, by the service of one Knight's fee, and suit of court at Dodford. John Lumley, his grandson, sold the estate to Thomas Andrewe, Esq.

In the 15th of Henry VII. a fine was levied of the manor of Harlestone with divers lands and tenements, between Thomas Andrewe and Thomas Knight Clerk, demandants, and John Lumley of Harlestone, and Alice his wife, deforciant, to the use of the said Thomas Andrewe, who gave the manor to Richard Andrewe, his eldest son by his second wife, whose son, Richard, succeeded him 31st of Henry VIII.; he added to the estate certain rents belonging to the convent of Sewardesley, and left it, 6th of Philip and Mary, to Robert, his eldest son, to whose

memory there is a tablet in Harleston church. He dying 25th January, 1603, the manor, with a considerable estate, descended to Thomas Andrew, Esq.; and in 1650, at his death, it was transmitted to Robert Andrew, Esq., whose monument is also in the north aisle of Harlestone church, with the date of his death, 1667.

Thomas Andrew, Esq. his successor, was twice High Sheriff of Northamptonshire; he also purchased a second manor in Harlestone and East Haddon, of Lord Sunderland. The estate has since that time been very considerably improved, and plantations laid out with great taste; the mansion is both elegant and commodious, and the park is well stocked with deer.

The delves, as they are called, in this parish, have attracted the attention of antiquaries; they appear to be stone quarries, worked out and disused. An attempt to prove the antiquity of the quarry, by deriving the name of Harlestone from Harle, to draw, and stane, a stone, has also been made.

In the provincial dialect the name of this place is pronounced Halson, and it may also be mentioned, that it is in the hundred of Newbottle.





Designed by W. P. F. F. F.

HORTON HOUSE,
VICTORIA, B.C.

Designed by J. F. F.

Horton House, Northamptonshire ;

THE SEAT OF

SIR GEORGE WILLIAM GUNNING, BART.
M. P.

HORTON HOUSE is situated in the parish of Horton, about six miles south-east of Northampton. The mansion is a large handsome structure, with a fine front towards the east, and is seated in a park abounding with noble forest trees, and enlivened with a broad piece of water.

The Manor of Horton anciently belonged to the family of Salusbury. Mary Salusbury married William, Lord Parr, uncle to Catherine Parr, the last Queen to Henry VIII. He was called to the House of Peers on the marriage of his niece, was appointed her chamberlain, and, during her regency, on the King's expedition to France, in 1544, had the respect shewn him to be named as a counsel to her majesty, occasionally to be called in. He died in 1548, and left four daughters, the eldest of whom conveyed this estate, by marriage, to Sir Ralph Lane. The Lanes kept it for some generations. On the death of Sir William Lane, it was found to be held of Sir Richard Chetwood, as of his manor of Woodhall, by the service of one knight's fee, suit of court, and the annual payment of 6s. towards the guard of Rockingham Castle.

The estate passed from the Lanes to Sir Henry Montague first Earl of Manchester; and by descent fell to the late Earl of Halifax, whose daughter and heiress Elizabeth, conveyed it, by marriage, to Viscount Hinchinbrooke, afterwards Earl of Sandwich, of whom it was purchased by the late Sir Robert Gunning, Bart., the father of the present proprietor. Sir George William Gunning, Bart., was born in 1763, and married in 1794, Elizabeth Diana, sister of the present Earl Bradford. He sat in Parliament for Wigan, from 1800 to 1802, and for Hastings from that period to 1812, when he was returned for East-Grinstead.

In Horton Church is a remarkable fine monument of William, Lord Parr, and others of several of the Salusbury family.





WANFIELD LODGE,
NORTHAMPTONSHIRE

Engraved by J. G. Thompson

Printed by J. G. Thompson

Wakefield Lodge, Northamptonshire ;

THE SEAT OF

GEORGE HENRY FITZROY,

DUKE OF GRAFTON.

WAKEFIELD LODGE is situated in the Royal Forest of Wittlebury, which, as well as the Forest of Salcey, was made part of the Honor of Grafton, in the thirty-third year of Henry VIII. In the 17th year of Charles the Second, both these forests were settled on Queen Catherine, for her life, as part of her jointure, reserving all the timber, trees, and saplings for the use of the crown. And in the 25th of that King, the several coppices, woods, underwood, and woodlands, were granted to Henry, Earl of Arlington, for the term of his life, after the decease of the Queen; and after his death, to Henry, Earl of Euston, (afterwards Duke of Grafton); Charles, Earl of Southampton; and George, Lord Fitzroy, otherwise Lord George Palmer—sons of Charles the Second, and their respective heirs male for ever. By virtue of this grant, the family of Grafton became entitled to, and now possess the underwood in the several coppices, which, after each cutting, are inclosed at the expense of the Duke of Grafton. By grant of Queen Anne, the Duke of Grafton holds the office of Lord Warden, or Master Forester, which gives him the possession of the chief lodge, called *Wakefield Lodge*, with the gardens, pleasure-grounds, and inclosed meadow lands, containing together about 117 acres, with the pasturage for cattle in common with the deer, in an inclosed lawn, called Wakefield Lawn, containing upwards of 245 acres. His Grace has also, as Hereditary Ranger, the custody and management of the deer; no more, however, appears to have been required from the ranger, since the date of the patent, than to answer certain warrants for the supply of the King's household, and the public offices, or others accustomed to have venison from the royal forests. The residue appears to have been left to the disposal of the Lord Warden. The number of deer at present kept within the forest, is computed to be about 1800, and the number annually killed about 238.

Wakefield Lodge is delightfully situated on a gentle eminence, which slopes gradually to the margin of a lake. The opposite bank swells into a noble lawn, nearly a mile in extent, the smooth features and soft tints

of which are finely contrasted by the bold and abrupt aspect of a dense woodland scene, terminating the view. Standing in the center of the forest, many beautiful rides branch off in almost every direction from the house. The original Lodge was built by Claypole, son-in-law to Oliver Cromwell, and ranger of the forest; the present mansion was designed by Kent, and greatly improved by the late Duke of Grafton, when he came into possession of the property. The present Duke, who resides mostly at Wakefield Lodge during the sporting season, is now making considerable improvements in the interior of the house.





WATERFALL PARK,
VIRGINIA.

Wicken Park, Northamptonshire;

THE SEAT OF

LORD CHARLES FITZROY.

WICKEN HOUSE is situated in the parish of Wicken, about three miles South West of Stoney Stratford; the ancient name of the parish was Wyke Dyve, and the estate formerly belonged to a family of the name of Dyve; from whom it passed to Mortimer, Earl of March, and afterwards to Sir Richard Wydville, who was fined 1000*l.* temp. of Henry the Sixth, for marrying without the King's leave, and the 6th of Edward the Fourth, was created Earl Rivers; from him the estate descended to Anthony Earl Rivers, and from him to Richard Earl Rivers his brother, the last of the male line of that family; he died in 1490, and in his will ordered that there might be as much underwood sold in the woods of his manor of Grafton as would buy a bell to be a tenor to the bells then there, for a remembrance of the last of the blood. The estate of Wyke Dyve he left to Thomas, Marquis of Dorset, son-in-law of the first Earl Rivers, who gave it in exchange to Sir John Spencer of Wormleighton, for certain lands at Bosworth in Leicestershire. In the 3d of Henry the Eighth, a fine was levied between John Spencer, Esq., and Thomas, Marquis of Dorset, of the Manor of Wyke Dyve. In the 24th of the same reign Sir William Spencer, his son and successor, died seized of it, and transmitted it to his posterity, with whom it continued to the year 1716, when it was sold by Charles, Earl of Sunderland, to Charles Hosier, Esq., who much improved and enlarged the house, which was only a lodge when it came to his possession. The Park, which had been enclosed in the reign of Edward the First, was disparked by Robert, Earl of Sunderland, about 1650, and the deer sold to Sir Peter Temple of Stowe Bucks.

The adjoining parish of Wyke Hamon was united in 1587 to Wicken, by petition of Lord Spencer to the Bishop of Peterborough, when the bells were brought to Wicken, and the whole re-cast with appropriate inscriptions upon each; the 4th has the following:

“ Four bells are torned into one,
Yet losse the church receved none.
Three hundred weight was added more,
And paid by Wicking patrons score,”

1619.

The parsonage house was built in 1703 out of the ruins of Lord Spencer's seat.

Wicken was annexed to the Honor of Grafton, which gives the title of Duke to the head of the Fitzroy family, in the thirty-third year of Henry VIII., and the proprietor does suit and service to the Duke of Grafton's court as chief lord of the manor. The estate is now the property of Sir Charles Mordaunt, Bart., to whom it came by his mother Lady Mordaunt, daughter and co-heir of Thomas Prowse of Axbridge, Esq., and who inherited it of her brother, George Prowse, Esq., who resided at Wicken House, and died about 1760.

His widow died at Fulham, in 1810, æt. 77; and in the north-east corner of the church-yard is an elegant sarcophagus, secured with iron rails, with an inscription to her memory. From her funeral sermon by the Rev. John Owen, M. A. the following quotation, describing her excellent character, has been extracted. "Scarcely had she been made a wife before she became a widow; and derived, by inheritance, a property, which rendered her the independent mistress of a considerable domain, comprehending, with very little exception, the tenantry and population of an entire parish. It was a love of mercy which led her to select, for her own use, the services of those whom others would have rejected, and to give offices in her establishment to those victims of infirmity, whom almost every one else would have been unwilling to employ. It resulted from this principle, that her lawns were mown, her fields were cultivated, her garden was dressed, by those whom time had superannuated, or misfortune had crippled; and who, but for such provident kindness, must have hung upon society as pensioners, or infested it as beggars."

Lord Charles Fitzroy, who now resides at Wicken, is brother to the Duke of Grafton, and son-in-law of the Marquess of Londonderry, and a General in the army.





C. V. M. B. E. R.
WATTS & SONS

London 1841

Clumber, Nottinghamshire ;

THE SEAT OF

HENRY PELHAM CLINTON,

DUKE OF NEWCASTLE.

CLUMBER PARK is situated in the immediate vicinity of Sherwood Forest, about four miles from Worksop and seven from Retford. The house was erected in 1767, from the designs of Mr. Stephen Wright, and is built wholly of stone quarried on the estate.

The building forms nearly a quadrangle; the four corners being occupied by the state drawing-room, state dining-room, library, and kitchen, each measuring forty-eight feet by thirty-three. The principal staircase is oval, and of the most pleasing construction; but rather unfortunately placed for effect on entrance.

To mention every apartment that contains somewhat rare or valuable would be to enumerate nearly the whole, which amount to one hundred and five.

The collection of paintings is of considerable extent and excellence. In the state dining-room are four very large Market Pieces, beautifully painted by Snyders; Dead Game, finely painted by Weenix; and some Landscapes, by Zucharelli. In the state drawing-room are, the Discovery of Cyrus, by Castiglione; Rinaldo and Armida, by Vandyck; St. George, by Rubens; a Combat of a Lion and a Boar, extremely fine, by Snyders; and the Virgin attended by Angels, by Michael Angelo. In the other apartments are some of the finest productions of Guido, Corregio, Teniers, Vander Meulen, Van Oost, Old Francks, Gainsborough, Sir Joshua Reynolds, Wheatley, &c. &c.

To the north-west wing is attached an elegant chapel, in which are four large windows, painted by Peckitt, of York, said to have cost 800*l*. each. Whether the composition was by him or not, it would not have been possible to have shewn more favourably his excellence in heraldic subjects and Mosaic; but, although the arrangement is not the best calculated to produce grandeur of effect, the general appearance is extremely beautiful.

The gardens and stables are worthy the notice of the visitant; indeed there is nothing necessary for such a mansion that is not here on the most expansive scale.

The park is nearly thirteen miles in circumference, and has, as well as the house and gardens, been embellished and greatly improved by the present Duke.

The name of Clumber is not a modern appellation to this spot. Lib. Doomsd. mentions, that in Clumber were two manors of Roger de Buisli,

which before the conquest Adeluvol and Ulchil had; and according to the Regist. de Welbec, vii, 60, "The wodds of Clumber were of the sokage of Maunsfield and Wodehouse, and the bound began at Suthones, and extended itself by the way which is called Kirkegate, and led to Worksop."

In the noble and ancient line of Clinton, from Renebaldus de Villa Tancredi, Chamberlain to King William the First, whom he accompanied to England, whose son took the present name from Clinton, now Glymton, near Woodstock, in the county of Oxford, are some of our bravest warriors, whose prowess was so severely felt by our neighbours during the splendid warfare of our Edwards and Henrys. John de Clinton attended King Edward I. against the Scots, and for his services, the King, by letters patent, styling him "his beloved esquire," granted to him lands, part of the possessions of Malcolm Dromond, to the annual value of forty pounds. He attended Edward, Prince of Wales, into France, at the King's special command.

His son John, for his services in France, was by King Edward III. summoned to Parliament amongst the Barons of the Realm; and his younger brother, William, was created Earl of Huntingdon, and constituted Admiral of the seas, by the same King.

In the contention of the Roses, the family seems to have adhered to the more legitimate line of York; for, in the 38th of Henry VI. the lands of John Baron de Clinton were seized, and he attainted by the Parliament at Coventry. In the splendid jousts of Henry VIII. frequent mention is made by the old chronicles of the Lord Clinton; and at the funeral of that monarch, he was one of twelve Peers selected for the attendance of the royal corpse to its interment at Windsor. After the accession of King Edward VI. he was appointed Lord High Admiral of England, Ireland, and Wales, and was elected Knight of the Garter with Henry, the French King. His appointment of Lord High Admiral was continued through the reign of Elizabeth, who raised him to the Earldom of Lincoln.

Henry, Earl of Lincoln, grandfather to the present Duke, married Catherine, eldest daughter and co-heir of the Right Hon. Henry Pelham, whose brother, Thomas Pelham, Duke of Newcastle upon Tyne, being in 1756 created Duke of Newcastle under Line, with remainder to Henry, Earl of Lincoln, he, on the death of Thomas, in 1768, succeeded as Duke, having been elected Knight of the Garter in 1752. He died Feb. 22, 1794, and was succeeded by Thomas Pelham Clinton, the third Duke, who dying May 18, 1795, was succeeded by his son, Henry Pelham Clinton, the present and fourth Duke, who was born in 1785, and married, in 1807, Georgiana, only child, by his second wife, of Edward Miller Munday, Esq. M. P. for the county of Derby, by whom he has Henry, Earl of Lincoln, and several other children.

(The sketch from which the drawing was made, was taken by T. Willement, Esq., who also favored the proprietors with this account.)





Engraved by J. G. Thompson

Printed by M. J. Thompson

CAPHEATON,

1840

Capheaton, Northumberland;

THE SEAT OF

SIR JOHN EDWARD SWINBURNE, BART.

CAPHEATON is situated about eighteen miles from Newcastle-upon-Tyne. The property has been in the uninterrupted possession of the family for above five hundred years. The present Mansion was built by Robert Trollope, who was also the architect of the old Exchange at Newcastle. It was constructed on the site and from the materials of the ancient castle of the Swinburnes, (which is mentioned by Leland, temp. Henry VIII.), and completed in 1668. Three of the fronts are in their original state; but considerable additions have been made to the House by the present owner. The Library is fifty-six feet long, and contains a large and very valuable collection of books, prints, &c. The house is well sheltered by thriving woods and plantations; the walks, pleasure-grounds, and gardens are extensive, and derive considerable ornament from a large piece of water, of above eighty acres, planned and executed by the late Sir Edward Swinburne.

The family takes its name from their ancient patrimony, Swinburne Castle, Northumberland. John Swinburne, Esq. of Capheaton, for his attachment to the royal cause, had a Baronet's patent granted him by Charles the First, but it was never taken out. He married, for his third wife, Anne, daughter of Sir Charles Blunt, of Maple Durham, and by her had issue a son, John, who was created a Baronet in 1660, and married Isabel, daughter and heiress of Henry Lawson, Esq. of Brough, by whom he had issue thirty children. Sir John died in 1706, and was succeeded by his eldest surviving son, Sir William, who married Mary, daughter of Anthony Englefield, Esq. of White Knights, Buckinghamshire, by whom he had issue three sons. He died in 1716, and was succeeded by his eldest son, Sir John, who was born in 1698, and married Mary, daughter of Sir Henry Bedingfeld, Bart., by whom he had a numerous issue. His third son was Henry Swinburne, Esq. of Hamsterley, Durham, brother to the two succeeding Baronets, who was born in 1743, and was the author of the celebrated Travels in the Two Sicilies and in Spain. He died in Trinidad in 1803. Sir John died in 1744-5, and was succeeded by his eldest surviving son, Sir John, who died in 1763, without issue, and was succeeded by his brother, Sir Edward Swinburne, the father of the present Baronet. Sir Edward was

born in 1736, and married Christina, daughter of Robert Dillon, Esq by whom (who died 13th August, 1768) he had issue John Edward, born in 1762; Robert, born in 1763, a General in the Austrian service; Henry, born 1764, and died 1767; Edward, born 1765; Thomas, born 1767, and died young; and Christina, born in 1768, married to John Clavering, Esq. of Callaby, Northumberland, and died 1817.

Sir Edward died 2nd November, 1786, and was succeeded by his eldest son, Sir John Edward, the present Baronet, who married, 13th July, 1787, Emily, the daughter of Richard Henry Alexander Bennet, Esq. of Beckenham, in Kent, and niece to the Duchess Dowager of Northumberland, the Countess of Beverley, the Marchioness of Exeter, and Lord Gwydir. They have issue, Edward Swinburne, Esq. born in 1788: Charles Swinburne, Esq. and four daughters; to one of whom, Miss E. Swinburne, the proprietors are indebted for the beautiful drawing from which the annexed engraving was made.

About the year 1747, a great number of Roman coins and vessels of silver were found near Capheaton, by some workmen employed in making a hedge. The coins were all privately sold, as were also most of the vessels. After breaking the bottoms out of some, and the ornaments and handles off others, one cup entire weighing twenty-six ounces, the bottoms of three others, three handles adorned with beautiful figures in relief, part of another carved handle, a figure of Hercules and Antæus wrestling, and a figure of Neptune, were restored to Sir John Swinburne, the grandfather of the present Baronet. These have all been described and engraved in a late volume of the *Archæologia*.

The present Baronet is a Fellow of the Royal Society, and Fellow of the Societies of Antiquaries of London and of Perth. He is also President of the Antiquaries Society of Newcastle, &c. &c. &c.





SHERBORN CASTLE.

WINDMILL

Engraved by J. H. P. 1.

Shirbourn Castle, Oxfordshire ;

THE SEAT OF

GEORGE PARKER,

EARL OF MACCLESFIELD.

LELAND writes, " Shirburne, within a mile of Wathelington church, where is a strong pile, or castlet, longed to Quatremain, since to Fowler, and by exchange, now to Chamberlain of Oxfordshire."

Camden states, that " the Chamberlains were descended from the Earls of Tankerville, who bearing the office of Chamberlain to the Dukes of Normandy, their posterity laying aside the old name of Tankerville, called themselves Chamberlain, from the said office which their ancestors enjoyed."

It appears, that in the fifty-first year of Edward III. Warine de l'Isle, obtained permission to build a castle at Shirbourn, where his ancestor, Warine de l'Isle, in the tenth year of the same king, had a charter of free warren, and leave to enclose one hundred acres of woodland for a park.

The castle and manor were purchased at the commencement of the last century, by Thomas Parker, first Earl of Macclesfield, who may be considered as the founder of the family. He was bred to the law, called to the degree of Serjeant in 1705, constituted Chief Justice of the King's Bench 1709—10, by Queen Anne, and appointed Lord Chancellor, by George I. in 1718. He was created Baron Macclesfield, March 9, 1716, and Nov. 15, 1721, advanced to the dignity of Viscount Parker, and Earl of Macclesfield. He died in 1732. His son, George Parker, the second Earl, was President of the Royal Society, and LL.D. of the University of Oxford; and is chiefly remarkable for the part which he took in respect to the alteration of the style, in 1750. He was also author of " Remarks on the polar and lunar years," the cycle of nineteen years, &c.

Thomas Parker, the third Earl, who succeeded to the title, March 17, 1764, married Dec. 12, 1749, his cousin Mary, eldest daughter of Sir William Heathcote, Bart., and had issue, two sons and two daughters. He dying, Feb. 9, 1795, was succeeded by his eldest son, George Parker, the present Earl, who, May 25, 1780, married Mary Frances, daughter and coheir of the late Thomas Drake, D. D., Rector of Amersham, Bucks. They have issue a daughter, Maria, born in 1781, and married in 1802, to Thomas Lord Binning, son of the Earl of Haddington, a Member of the Board of Controul.

Shirbourn Castle is nearly in the form of a parallelogram, and the

whole building is encompassed by a broad and deep moat. The approaches are over three drawbridges, and the chief entrance is guarded by a portcullis. At each angle of the edifice is a circular tower. Flat ranges of stone building occupy the intervals, and along the whole top is an embattled parapet.

In the twelfth volume of the "Beauties of England and Wales," Mr. Brewer, the able writer of the account of Oxfordshire, states, that "the interior of Shirbourn Castle is disposed in a style of modern elegance and comfort that contains no allusion to the external castellated character of the structure, with an exception of one long room fitted up as an armoury. On the sides of this apartment are hung various pieces of mail, together with shields, tilting-spears, and offensive arms, of modern as well as ancient date. In a due situation is placed the chair of baronial dignity. The rooms are in general well proportioned, but not of very large dimensions. There are two capacious *libraries*, well furnished with books, and tastefully adorned with paintings and sculpture. Among the portraits are several of the Lord Chancellor Macclesfield, and an original of Catharine Parr, Queen to Henry VIII. She is represented standing behind a highly embellished vacant chair, with her hand on the back. Her dress is black, richly ornamented with precious stones. The fingers are loaded with rings; and in one hand is a handkerchief, edged with deep lace. Inserted in the lower part of the frame, and carefully covered with glass, is an interesting appendage to this portrait: a piece of hair cut from the head of Catharine Parr, in the year 1799, when her coffin was opened at Sudley Castle. The hair is auburn, and matches exactly with that delineated in the picture.

Within the castle are constructed both warm and cold baths, a luxury which too tardily creeps on the notice of this country, but which is one of the most desirable in which rank and affluence can indulge.

The park contains about sixty acres; but is too flat to afford much interest. The flower garden is arranged in an agreeable and chaste style. A very extensive conservatory has lately been built from stone and cast iron: and, on a retired spot, is a pavillion for the reception of flowers in the more genial summer months.

Shirbourn Castle was honoured with a royal visit from the Queen and Princesses, in the summer of 1808.





BRAC WORTH CASTLE

Beechworth Castle, Surrey;

THE SEAT OF

HENRY PETERS, ESQ.

BEECHWORTH, or Betchworth Castle, is situated about a mile from Dorking, upon the western bank of the river Mole.

At the time of the Domesday Survey, the manor of Beechworth belonged to Richard de Tonebridge, son of Gilbert, Earl of Brion in Normandy. It was afterwards possessed, for many generations, by the Warrens, from whom it passed, in 1437, to the family of Brown, in whom the lordship continued until the death of Sir Adam Brown, Bart., in 1690. He left an only daughter, Margaret, who inherited this estate, and who in 1691, married John Fenwick, Esq., sheriff of Surrey in 1705. He died May 8th, 1724, whereupon his wife became seised again of the fee; she died in 1726, without issue, and in 1727, the estate was sold, under a decree in Chancery, to Abraham Tucker, Esq., a gentleman of considerable literary eminence, and author of the work entitled, "*The Light of Nature pursued*," originally published under the fictitious name of *Search*. Mr. Tucker married, February 3d, 1736, Dorothy, daughter of Edward Barker, Esq., afterwards Cursitor Baron of the Exchequer; and by her had three daughters, the eldest of whom died an infant. The youngest daughter, Dorothea, married, October 27th, 1763, Sir Henry Paulett St. John, Bart., and died on the 6th May, 1768, leaving one son. Mr. Tucker died November 20th, 1774, and left Beechworth to his surviving daughter Judith, who dying unmarried, November 26th, 1794, the estate devolved to Sir Henry Paulett St. John Mildmay, Bart., her sister's only son, who, in 1798, sold the manor to Henry Peters, Esq., Banker, London, the present proprietor, and High Sheriff of the county of Surrey, 1818, who has made great improvements, and enlarged the estate by other purchases. The Park is adorned with noble timber; oaks, chesnut trees, elms, limes, of the largest dimensions.

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

IN WHICH ARE CONTAINED THE
MOST IMPORTANT PAS-
SAGES OF HIS REIGN
FROM HIS MARRIAGE
UNTIL HIS DEATH
BY
JOHN BURNET
BISHOP OF SALISBURY
AND
OF THE CHURCH OF ENGLAND
IN PARLIAMENT ASSEMBLED
IN THE YEAR 1648
LONDON
Printed by J. Streater, at the Sign of the Gun, in St. Dun-
stons Church-yard, 1679.





1 Plate 45

CLEMONT.
SURREY.

Printed by J. G. & J. W. Smith, 11, 13, & 15, St. Paul's Church-yard, London.

Claremont, Surrey;

THE SEAT OF

HIS SERENE HIGHNESS PRINCE LEOPOLD OF SAXE COBOURG SAALFIELD.

THE name of CLAREMONT is so deeply associated with a recent melancholy event, that scarcely any subject connected with this publication can be more generally interesting. Here it was that the amiable, the truly illustrious PRINCESS CHARLOTTE, lived and died: and that circumstance has stamped an impression on the heart of every individual of the British nation, which can never be erased. Claremont will, henceforth, stand eminently conspicuous in the annals of England; and every generous Briton, in after ages, whilst perusing the record of the late mournful catastrophe, will shed a tear for the fate of her, so early, so prematurely cut off in the bloom and pride of youth.

CLAREMONT PARK, in the County of Surrey, is situated in the parish of Esher, about five miles from Kingston, and seventeen from London. "This Villa," says a late writer, "has received from nature and art such liberal advantages as have brought it the nearest to perfection of any in this kingdom; and is certainly an instance where great expense has produced grandeur, convenience, firmness, delight, and enjoyment."

Sir John Vanbrugh, so well known for his peculiar style of architecture, bought some land here, and built upon it a low brick house, for his own habitation: the spot he chose was on flat ground, without the advantage of prospect. Sir John afterwards sold it to Thomas Holles Pelham, Earl of Clare, who was created Duke of Newcastle, August 2, 1715, and who made it his residence. That nobleman added to the house a great extent of building, and erected a magnificent room, for the entertainment of large companies, when he was in administration. He increased the grounds by further purchases, and by inclosing parts of the adjoining heath; and the home demesne now contains about 420 acres; the other part of the estate contains about 1600 acres, in several farms. The Duke adorned the park with many plantations, under the direction of the celebrated Kent, one of whose designs was a small lake, edged by a winding bank, with scattered trees along the verge.

On a mount in the park he erected a building in the shape of a Castle, and called it after his own title, *Clare-mont*, by which the place has been designated ever since. Sir Samuel Garth, who was one of the Earl of Clare's visitors, wrote a long poem, intituled "Claremont," on giving that name to the place; in the preface to which he remarks, "the situation is so agreeable and surprising, that it inclines one to think some place of this nature put Ovid at first upon the story of Narcissus and Echo."

At the death of the Duke of Newcastle, the estate was purchased by Lord Clive, the conqueror of India, who, when setting out on his last voyage, gave directions to Brown, so well known for his taste in laying out grounds, to pull down the old mansion, and build him a new house, and model the grounds, without any limitation of expense. He performed this task much to the satisfaction of his Lordship, who did not regard the cost, which is stated to have been more than 100,000*l*. Brown had been often employed to alter houses, but this is said to be the only complete mansion he ever built. It forms an oblong square of forty-four yards by thirty-four. On the ground floor are eight spacious rooms, besides the entrance hall and the great staircase. In the principal front, a flight of thirteen steps leads to the grand entrance, under a pediment supported by Corinthian columns.—The situation is well chosen; each of the four fronts commanding fine views.

Whilst Lord Clive was owner, he was at the expense of varying the line of the turnpike road, in order to add a few acres to the park, in effecting which he cut through a hill to the depth of thirty feet or more; and the materials were used to raise a high causeway over some low ground, to qualify what would otherwise have been a steep ascent. The ground so gained has been planted, and the trees and shrubs grow luxuriantly.

Lord Clive died on November the 23rd, 1774, after which this estate was sold for perhaps not more than one-third of what the house and alterations originally cost. It was purchased by Viscount Galway, an Irish Peer, of whom it was bought by the Earl of Tyrconnel, another Peer of that kingdom, who made it his residence till 1807, when he sold it to Charles Rose Ellis, Esq. who occupied it till it was purchased by Government in 1816, for the country residence of the Princess Charlotte, and her consort, His Serene Highness Prince Leopold of Saxe Cobourg Saalfeld. This illustrious pair were married on the 2d of May, 1816; and the lamented Princess died in child-bed on the 6th of November, 1817.

The following beautiful lines are copied from a little work, lately published, intituled, "*A Record of the Life and Death of the Princess Charlotte.*"

IN Claremont's bounds was Pleasure seen
To dwell with Love in "alleys green;"
And Hope and Joy in the rosy bower,
Rejoiced through many a noontide hour;—
The vista of years look'd long and bright,
The end came not to the aching sight:—
If pleasure on earth was to be found,
It might well be sought in Claremont's bound.
Time seem'd to halt in his rapid course;
He was filling his sand from a bounteous source:
For he wish'd to leave such Hope and such Joy
Long, long to follow their sweet employ.—
The feast was prepared for the coming guest,
And the palace in gorgeous state was drest:
The goblet was filled with the sparkling wine,
And Pleasure touched the cup divine.

For the expected hour must come at last,
(All wished its trials were safely past)—
But mortal hopes are vain and light
As the moon-beams of a winter night.—
Soon the festive board in the princely hall
Was covered with the funeral pall.
Untouched the tempting wine cup stood,
Whilst Grief passed by in silent mood.—
For the harp-notes, and the joyful swell,
Came the minute-strokes of the passing bell—
For Death, with a sad and jealous look,
In rage his ancient friend forsook;
And waiting not for lingering Time,
Struck human bliss in its hour of prime;
Leaving Sorrow in weeds to the sylvan scene,
Where Hope and Joy so late had been!





Engraved by W. F. P. 1840

FARNHAM CASTLE.

ST. GEORGE.

Printed by J. P. 1840

Farnham Castle, Surrey;

THE SEAT OF

THE HON. DR. BROWNLOW NORTH,

BISHOP OF WINCHESTER.

THIS Castle stands on a very considerable eminence on the north side of Farnham. It is said to have been built in 1129, by Henry de Blois, brother of King Stephen, and Bishop of Winchester, and was held of the King by the Bishop, as part of his barony, by the service of five knights fees. In the course of the Barons Wars, temp. Henry III., it was seized by Lewis the Dauphin and the Barons opposed to the King, and was afterwards demolished by the King's party; but was soon rebuilt in the usual style of the castellated mansions of that period, with a deep moat and dongon-tower or keep. In 1642, Sir John Denham (the poet) secured this fortress for the King, and was appointed governor; but afterwards retiring to his Majesty at Oxford, it was taken by Sir William Waller, the Parliament General, by whom it was blown up, December 29, 1642, after making the garrison prisoners. The command of the Castle was then given by the Parliament to George Wither, (a name well known to the readers of old English poetry,) but it was in that state that no attempt was made on it. In 1648, the Committee at Derby-House ordered it to be rendered incapable of defence, and a rate was made on the county to defray the charges. In consequence of this, the Castle was in a considerable degree demolished, and the lead, timber, iron, and glass, were taken by the officers and soldiers in part of the pay due to them by the county. After the restoration, the site of this ancient Fortress reverted again to the See of Winchester, and Bishop Morley is said to have expended 8000*l.* in the repairs of it. The entrance Tower to the Castleward, which is given in our view, is constructed of brick-work, and of that mode brought into use in Edward the Fourth's reign: it adds much effect to this front of the edifice. Passing through this tower, on the right, is the great hall, and the communications to the state rooms, chapel, &c. Leaving these, we enter the great court, where the Keep, of noble aspect, mounts before us; the ascent is truly impressive. Entering within the doorway of massive and plain masonry, our steps are continued upward through a lengthened avenue, whose walls have several arches and recesses to diversify the pass; when arriving at the summit, a second doorway brings us into the area of the Keep, which, with the foss, contains about two acres; it has been converted to an excellent kitchen garden: here is little more than the exterior wall of the work to attract our attention. On the east side of the great court is an avenue leading down to what was the sally port, the descent has been walled up. On the south side of the same court are massive columns

supporting pointed arches; within the building the other side of these columns and arches is seen; above them is a plain pointed arched vault, some niches and recesses appear in the walls, presenting a good specimen of the original magnificence of this castellated mansion. The remains of the most ancient part of the castle are still considerable, and the foss still surrounds the major part of the outworks, but is now dry and planted with oaks. The entrance gateway has retained its character; the principal range of apartments were much altered in Charles the Second's time, by putting in modern doorways, windows, casing the walls, &c.

A chantry was founded in the chapel of the Castle, by Bishop Edinton, temp. Edward III. who granted to John Castrie, his chaplain, and his successors, one messuage and three acres of land in Farnham, and eight marks rent out of the manor. The Priest's house is supposed to be that now occupied by the master of the school. The Bishops of Winchester had formerly various officers, among whom were, a constable of the castle, keepers of the parks, keepers of the south and north chace, and of Frensham ponds, with the swans therein; these were generally granted to gentlemen of the county, the keeperships being sometimes granted to separate persons, and sometimes united. The Bishop is also Lord of the Hundred, and the courts are held at a house a little northward of the Castle, vulgarly called Lady-house.

To the Castle formerly belonged two Parks, one called the Old or Great Park, the other, the New or Little Park; the former, containing about 1000 acres, was disparked in the time of Charles II.: the Little Park is that which now adjoins the castle on the east side, and contains about 300 acres; it is watered by the river Loddon, which rises in this neighbourhood. The Castle has been repaired, and many alterations have been made at a vast expense by the present Prelate, who makes it his residence, and has very greatly improved the Park, laid out handsome roads and walks, planted young trees, and protected the old: across the Park runs an avenue about three quarters of a mile long, of ancient elms; he with great judgment left this, the grandeur of which gives it consequence, and its connexion with the antiquity of the castle gives it harmony; but several of the trees have been blown down within these few years. About a quarter of a mile from the castle is an eminence in the Park, on which stands a lodge and green-house; round these, walks are formed, amidst different kinds of curious plants in high perfection: from this eminence are several openings into the country; one looking towards Crooksbury Hill, which, crowned with firs, is seen above the plantations of Moor Park.

The Honourable Dr. Brownlow North, the present Bishop, is a younger son of the first Earl of Guildford, and younger brother of Lord North, the distinguished prime Minister, during whose administration, in 1771, he obtained a Mitre at the age of 30; and was promoted to the bishopric of Winchester in 1784, on the death of Dr. John Thomas, the late Prelate, during whose residence here, their Majesties often honoured Farnham Castle with their visits.





LOSTLEY HOUSE,
SURREY.

Engraved by J. H. Sturt.

Designed by J. H. Sturt.

Loseley House, Surrey ;

THE SEAT OF

JAMES MORE MOLYNEUX, ESQ.

THIS venerable edifice, the ancient residence of the family of More, is situated about two miles from Guildford. It stands in the middle of a beautiful park, and although at present a large mansion, appears to have been formerly much more spacious. The manor of Loseley was purchased in the reign of Henry the Eighth, by Christopher More, Esq. who was Sheriff of Surrey and Sussex, in the 24th and 31st of that King, and it continued in the family without intermission, until 1692. Robert More, the last male heir, died without issue in May 1689, when the estate devolved on Elizabeth and Margaret, his sisters : Elizabeth, the eldest, died unmarried, 13th February, 1691-2, whereupon Margaret, the youngest, became possessed of the inheritance. She married Sir Thomas Molyneux, Knt., of the ancient family of that name, of Sefton, in the county of Lancaster, (from which the Earl of Sefton is descended) whereby Loseley, with other extensive estates of the More family, passed into that of Molyneux, and with them is now the property of James More Molyneux, Esq. Losely House, in its present state, consists of a main body facing the north, and one wing extending northward from the western extremity of it. The former was begun in 1562, and completed in 1568, by Sir William More; and in this is a hall 42 feet in length, and 25 feet 2 inches in breadth. The wing was added by his son, Sir George More, and has a gallery on the first floor, 121 feet 2 inches long, by 18 feet 2 inches wide. The principal entrance, which is in the center of the front, opens into the hall, but was originally more eastward, at the end of the passage between the screens, which divide the hall from the kitchen and butteries. The entrance here was by a porch or vestibule (now the butler's pantry,) and over it were placed three figures in stone : on the left hand, was that of Fortune treading on a globe, and holding a wheel, on which was inscribed *Fortuna Omnia*. On the right hand, Fate, holding a celestial globe, with these words : *Non Fors, sed Fatum*. In the middle, a figure with one foot on a wheel, and the other on a globe, holding a book open, and pointing to these words—*Non Fors, nec Fatum sed.* . . . And over the entrance of the vestibule was inscribed this distich,

INVIDE, tangendi tibi limina nulla facultas,
At tibi, Amice, patent janua, mensa, domus.

Over the hall door, within the porch, was inscribed, *Invidiæ claudor, pateo sed semper amico* ; over the kitchen door, *Famè, non Gule* ; over the

butlery door, *Siti, non Ebrietati*; over the parlour door, *Probis, non Pravis*. And in the cornice of the great drawing-room is inserted a mulberry-tree, on one side of which is this inscription: *MORUS tarde meriens*; on the other, *MORUM cito morituum*; being a rebus on the name of the family.

Among the portraits at Loseley are the following:

Queen Anne Boleyn, by Holbein; Sir Thomas More; Sir William More, with a long white beard, and his lady; Sir George More, Sir Robert More, and Sir Poynings More; Sir Thomas Molyneux, who married one of the co-heiresses of the Mores; Sir More Molyneux, his lady, and all their children, in one large piece, in the hall, all whole lengths. On the stairs leading to the gallery, is a large allegorical picture, representing, at one end, the effects of an honourable and virtuous life; at the other, vice and debauchery. At the bottom, in the center, is a chariot, drawn by two oxen, the driver is an old man holding a crutch: one figure is standing upright in it, with death at his back; a motto, *Respice finem*. In the gallery are James I. and his Queen, whole lengths; and a small three-quarters of Edward VI., date 1459.

Loseley has several times been honored with the presence of sovereigns. Queen Elizabeth was a frequent visitor; and in the gallery are two gilt needle-worked chairs, with cushions worked by that princess.





Drawn by J. Neale.

SANDERSTEAD COURT.
SURREY.

Engraved by S. Laing.

Sanderstead Court, Surrey;

THE RESIDENCE OF

STEPHEN RUMBOLD LUSHINGTON, ESQ.
M. P.

SANDERSTEAD COURT stands in a parish of the same name, possessing a much admired and remarkably secluded situation, three miles south-east of Croydon, to which it adjoins on the north, to Warlingham on the south, to Addington on the east, and to Coulsdon on the west, amid extensive downs and well-stocked sheep-walks, interspersed with woods and finely cultivated enclosures; the soil is chalky, and on the southern part it is of a clayey nature. The site of the Court House is on an eminence, having in front a spacious lawn, skirted by a shrubbery of rich and varied foliage, separated from the adjoining pleasure-grounds by a light range of iron palisades. The Park was enlarged by the addition of an Estate, called the Place House; and the whole now forms quite a sequestered residence; the grounds, which are extensive, admit the most beautiful prospects: on the one side are seen the counties of Buckinghamshire and Berkshire; and on the other, a fine open country for many miles, over all Bansted Downs,

“Edged with woods and towery villas.”—DYER.

Through Sanderstead wood is a delightful walk of about a mile in length; here, amid the underwood, numerous hares and rabbits find ample food and shelter, and afford recreation and amusement to the neighbouring gentry.

Hunting has been a favourite pursuit of many a former proprietor of this manor, and here is now a pack of the best harriers in the county; indeed no spot can be better adapted to the enjoyment of the sports of the field.

The manor of Sanderstead was originally the property of the Abbot and Convent of Hyde, at Winchester; and at the dissolution of that monastery, it was granted by king Henry VIII. to Sir John Gresham; but it does not appear that he ever resided upon it. At his death, in 1556, he gave it to Catharine his wife for her life; and after her death, to his son, Edmund Gresham; he dying in 1586, his son and heir, Richard Gresham, sold it, in 1591, to John Ownsted, Esq., of Addington, in this county. He was Serjeant of the Carriage to queen Elizabeth for forty years, as appears from a mural monument, exhibiting his figure in a kneel-

ing posture, now remaining in the church. The duty of this officer was to provide carriages for her Majesty and retinue on her progresses or removal from one to another of her numerous palaces.

Mr. Ownsted died here in 1600; after which the Court House became the property of Mr. Attwood, an attorney of Clifford's Inn, but of a family which had long been settled here, as appears from various monumental inscriptions now remaining in the parish church.

The present edifice was rebuilt by one of this family about the beginning of the last century; and in a compartment over the entrance is a guideron shield, exhibiting their arms; viz. a lion rampant between three acorns.

John Attwood, Esq., at his death, in 1759, devised the whole estate to his nephew, Thomas Wigsell, Esq., of an ancient and opulent family, who for three centuries possessed large estates and three contiguous livings in this county. Mrs. Susanna Wigsell, the last of this race, died suddenly Dec. 25, 1806, leaving the estates and livings to Attwood Wigsell Taylor, Esq., then a minor, who has since taken the name and arms of Wigsell, and is now Lord of the Manor. George Smith, Esq. resided at Sanderstead Court during the year 1815, until his beautiful seat at Selsdon was completed. It is now the chosen retirement of Stephen Rumbold Lushington, Esq., who fills the honourable office of Secretary to the Treasury, and is one of the Representatives in Parliament for the city of Canterbury.

At a very short distance from the house stands Sanderstead church, the spire of which rising amid a cluster of trees, has a beautiful and romantic effect; the body and tower are nearly covered with ivy; and on the south side is the ancient cemetery of the Attwood family, enclosed by a wall, and containing four altar tombs and two slabs to their memory. Within the church are many monuments of the family of Mellish, formerly proprietors of Place House, now demolished and added to the estate of Sanderstead Court by the Wigsells.





Engraved by J. H. Cole

SHIRLEY HOTEL,
SHIRLEY

Engraved by J. H. Cole

Shirley House, Surrey;

THE SEAT OF

JOHN MABERLY, ESQ. M.P.

Is situated on the East of Croydon, in a fine sporting neighbourhood on the skirts of Shirley common, and under the Addington Hills. The House was erected in 1721, by John Claxton, Esq. after a design of his own, and in the style of Mansard, the French architect, whose ideas of general design were then esteemed noble, and his taste in ornamenting the inferior parts delicate. It was built on an estate purchased in 1714, of Thomas Best, citizen and embroiderer, of London. In 1733 it was leased to John Sheldon, Esq. and afterwards to Roger Drake, merchant, whose family resided in it for some years. In 1777 it was in the occupation of John Claxton, Esq. F.S.A. who in 1788 purchased a farm at Shirley, adjoining to his own lands, of William Hayley, Esq. the poet, to whom it came by marriage from the family of Lockington. The whole was sold by the grandson of the original possessor to John Maberly, Esq. who has recently added a considerable quantity of land to the estate; he has also turned the Wickham road more to the north of the House, enlarged the canal, and made other considerable and ornamental improvements.

The Park contains 300 acres and is in a beautiful valley well wooded and watered. Shirley Common, though highly picturesque, being covered with purple heath, is extremely barren, the soil consisting almost wholly of shingles, or loose round pebbles, with a very small intermixture of earth; underneath is a stratum of white sand, in which water is always found at the depth of about 20 feet: this high ground extends into the parish of Addington, where it terminates towards the south east in headlands of a very singular appearance. Mr. Maberly has planted a great part of the common with forest trees, which appear to be in a thriving state. At a short distance from Shirley is Spring Park, containing 600 acres, in a beautiful and romantic situation, which also belongs to Mr. Maberly.

To the admirers of hunting, this Gentleman's famous pack of foxhounds renders Shirley in the season the chief point of attraction.

Mr. Maberly was one of the representatives for Rye in the last Parliament, and at the late general election was returned for Abingdon.







Engraved by J. H. B.

KIDDEROCK.

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Kidbrook, Sussex ;

THE SEAT OF

CHARLES ABBOT,

LORD COLCHESTER.

KIDBROOK HOUSE is situated near Forest-row, in the parish of East Grinstead, and about thirty miles from London. The estate formerly belonged to the Earl of Abergavenny ; William, the fourteenth baron of Abergavenny, succeeded to the title on the demise of his cousin, Edward, without issue, in 1724. This Nobleman had previously fixed his residence at East Grinstead, and now finding himself possessed of a large domain without a suitable mansion, (for Birling and Eridge were both in a state of decay), he was induced permanently to establish himself in this his favorite neighbourhood. He accordingly procured an act of parliament to enable him to alienate an estate in the county of Warwick, a part of the original grant to his family ; and with the sum it produced, he purchased Kidbrook ; and immediately erected the present mansion as the future residence of his family. Having thus effected his purpose, another act of parliament was passed 17th George the Second, 1744, vesting the mansion, with the lands lying about it, in Henry, Earl of Pembroke and Montgomery, and others, to the use of William, Lord Abergavenny, and his heirs male, with remainder to the heirs male of Edward Neville, son of Sir Edward Neville, who was attainted and executed for high treason in the reign of Henry VIII., and after divers other remainders, over to other branches of the Abergavenny family, with the ultimate remainder to His Majesty, his heirs and successors.

A few years since, the present Earl of Abergavenny, having, in some measure restored Eridge, the ancient and long neglected seat of his ancestors, to a condition suitable to become his future residence, sold Kidbrook to the Right Honorable Charles Abbot, speaker of the House of Commons, "who," observes Mr. Amsinck, "made it his rural retreat from the continual press of public business, from the fatigues of the senate, and the controul of angry orators, and self-opiniated politicians."

The house, which is a structure of large dimensions, was built by Milne, the celebrated architect of Blackfriars Bridge ; it is situated in a park, well wooded ; and the grounds about it have of late undergone

considerable improvement, under the direction of Mr. Repton. The views of the rising grounds, covered with judiciously arranged, and flourishing plantations, are eminently pleasing; the range within the park and demesne is well varied; and the growing beauties from the late improvements are of a nature at once to please and interest.

The approach to the house was formerly by an avenue, in a direct line from the great road. The nature of the ground falling towards the house, was ill calculated for this species of approach, and the effect was bad. The present entrance has given a new feature to the place; and beauties are brought into notice, which were before concealed.

Mr. Abbot was elected speaker of the House of Commons, February 10th, 1802, and filled that office with great impartiality, until 1817, when the state of his health no longer permitting him to discharge the arduous duties which it required, he tendered his resignation, and was immediately created a peer, by the title of Baron Colchester.





Drawn by J. Neale

SHEFFIELD PLACE.
SHEFFIELD

Engraved by J. C. Varrell

Sheffield Place, Sussex;

THE SEAT OF

JOHN BAKER HOLROYD,

EARL OF SHEFFIELD.

THE Lordship or Manor of Sheffield is situated about mid-way between East Grinstead and Lewes, nearly in the centre of the Weald of Sussex; it is a very considerable estate, and, in Edward the Confessor's time, it belonged to Earl Godwin. In 1068, William the Conqueror granted it to his half brother, Robert de Mortaigne, Earl of Cornwall; 25th Edward I. 1296, it belonged to Laurence de St. Maur; 32d Edward I. 1304, to John de Ratriden; 35th Edward I. 1306, to Thomas, Earl of Lancaster; 35th Edward III. 1360, to Henry, Duke of Lancaster; 48th Edward III. 1375, to Roger Dalyngrigge; 2d Richard III. 1484, to John, first Duke of Norfolk; 13th Elizabeth, 1570, to Thomas, third Duke of Norfolk, who in 1571, the year before he was beheaded, sold it to Thomas, Lord Buckhurst, whose grandson, Richard, Earl of Dorset, sold it, 21st James I. 1623, to Sir Christopher Neville, son of Edward, Lord Abergavenny, and direct ancestor to the present Earl. Anne, Baroness Dowager of Abergavenny, marrying to her second husband, John, Lord Delawarr, the manor passed into that family in 1744; and it was purchased in 1769 of John, Earl of Delawarr, together with other estates in this county, for 31,000*l.* by the present Earl of Sheffield, then Mr. Holroyd. The precise period of the original foundation of the House is uncertain; it was large, and composed a double quadrangle, the usual form in the time of Elizabeth; and the erection may be referred to that era, or perhaps earlier; but such have been the alterations successively adopted, that few traces of the ancient structure now remain. A very considerable part has been rebuilt by the present noble proprietor, at a great expense, in the castellated style of architecture, surmounted with battlements and tall pinnacles. Over the entrance are the armorial insignia of his Lordship's family, and round the House are introduced shields bearing the arms of the former possessors of the Manor since the Conquest. The portion appropriated to the Chapel is adorned with a very large mullioned window of stained glass. The interior exhibits the same taste in its corresponding decorations; one room was painted by C. Catton, R. A., whose superiority in animal painting is generally acknowledged; and the Library also may

be particularly mentioned as containing a very excellent collection formed by his Lordship, whose literary talents are known and appreciated. The public are indebted to him for the Memoirs of Edward Gibbon, the historian, an early and intimate friend of his Lordship; and he has also distinguished himself by the publication of several commercial and agricultural pamphlets, in which a great body of information is thrown together, upon subjects, at the time, of great importance to the country at large. Among the pictures which adorn the principal apartments are portraits of Her Royal Highness Caroline, Princess of Wales, the present Earl of Chichester in regimentals, Lord Glenbervie, the Earl of Sheffield, and Edward Gibbon, Esq.—the last by Sir Joshua Reynolds.

The Park is the most extensive in this part of the country, comprising nearly 600 acres, and contains many fine old oaks, the soil being remarkably favourable to the growth of timber, the quality of which is considered very superior for ship-building. "In 1771, two oak trees in this Park, whose tops were quite decayed, sold, standing, at the risk of their being unsound, for 69*l.*; they contained upwards of 23 loads, or 1140 feet of square timber. The carriage of them to the water-side, only nine miles upon a good turnpike road, cost 30*l.*, each tree being drawn by 24 horses on a low carriage made for the purpose, and travelling only four miles and a half a day. They were floated from Landport near Lewes, to Newhaven, where they were with difficulty embarked for the use of the Navy at Chatham."—*Gough's Camden*.

The Church of Fletching, in which parish Sheffield Place is situated, contains a very handsome Gothic Mausoleum, with this inscription, *SUIS SIBIQUE J. B. HOLROYD, DOMINUS SHEFFIELD*; over which is his Lordship's arms. It is entered by folding doors, and contains several inscriptions for the noble family of Sheffield: the father of the present Peer, and also his younger brother Daniel, who was killed at the assault on Moro Castle, Havannah, in 1762, are commemorated. Here are also deposited the remains of Edward Gibbon, with an inscription from the classic pen of Dr. Parr.

His Lordship is the eldest surviving son of Isaac Holroyd, Esq., by Dorothy, daughter of Daniel Baker, Esq. of Penn, Bucks; on succeeding to the maternal estates, he added the name of Baker to his own. He married first, Abigail, only daughter of Lewis Way, Esq. of Richmond in Surrey; by this lady, who died in 1793, he had a son, who died young, and several daughters. Secondly, Lucy, daughter of Thomas, Earl of Chichester. She dying in 1797, his Lordship married, thirdly, Anne, daughter of Frederic, Earl of Guildford, by whom he has issue, George Augustus Frederic Charles Viscount Pevensey, born in 1802.

The coloured sketch from which the Drawing was made for this Print, was contributed by Mr. G. Shepherd.





Drawn by J. E. Neale.

Engraved by W. R. Catcliffe.

FOUR OAKS, HALL,
WILTSHIRE.

Four Oaks Hall, Warwickshire;

THE SEAT OF

SIR EDMUND CRADOCK HARTOPP, BART.

THIS Mansion is a large and handsome structure of a quadrangular form, having the principal front, which is of stone, ornamented with a pediment supported by four lofty pilasters of the Ionic order; the ascent to the interior from the lawn is by a broad flight of steps leading to a spacious Hall, with communications to the various apartments, which are in general very judiciously arranged. It contains many noble rooms, and was built for Simon Luttrell, Lord Irnham. A beautiful lawn stretches in front of the house, with a verdant slope; beyond which deep woods appear on every side, where the walks wind under the thick foliage, and exhibit advantageous views of the Park at every opening: the whole demesne is well stocked with deer and game of every sort. The situation is nearly the centre of the kingdom, east of Sutton Coldfield; and to the west of the grounds lies Sutton Park, containing about 3,500 acres, through which passes the Roman Ickneild Street in a high state of preservation. This extensive district, comprehending the chase of the ancient Lords of the Manor of Sutton, and formerly appropriated to the sports of the field, was bestowed on the poor inhabitants for the purpose of pasturage, by John Vesey, Bishop of Exeter, and a native of this part, where he spent the latter part of his life in retirement, having been compelled to resign his Bishoprick at the Reformation. His wealth he expended in works evincing great public spirit, and ardent attachment to the place of his birth: he died in the year 1555, at the age of 103, and was buried in the church of Sutton Coldfield.

The Hartopps are an ancient Leicestershire family, and may be regularly traced from Ralph Hartopp in the time of King Richard the Second, of which family Edward Hartopp, Esq., of Freathby, in that county, was created a Baronet by King James the First, Dec. 3rd, 1619. He married Mary, daughter of Sir Erasmus Dryden, Bart., and left issue Sir Edward Hartopp, his successor, who married Mary, daughter of Sir John Cook, of Melburn, in Derbyshire, Knt., principal Secretary of State to King Charles the First. Sir Edward, however, was a strenuous parliamentarian, and formed a family connexion with the celebrated Charles Fleetwood, the Lord Deputy of Ireland, during the Protectorate of Oliver Cromwell,

whose only daughter Elizabeth was married to Sir John Hartopp, the third Baronet, and only son of Sir Edward. Sir John thrice represented the county of Leicester in parliament, during the reign of King Charles the Second. His only surviving son, Sir John Hartopp, the fourth Baronet, married, in 1716, Sarah, daughter of Sir Joseph Woolfe, of Hackney, Knt., and alderman of London, by whom he had two daughters, Sarah and Elizabeth, coheiresses; the latter married Timothy Dallow, M. D., of Epsom, in Surrey, and died without issue; Sarah, the eldest, married Joseph Hurlock, Esq., governor of Bencoolen, by whom she had Anne, an only daughter and heiress, who married in 1777, Edmund Cradock Bunney, Esq., only surviving son of John Bunney, of Newark, in Leicestershire, who became the representative of the four ancient and opulent families of Bunney, Cradock, Fleetwood, and Hartopp. He obtained an act of parliament to take the surname of Cradock for the estates his mother possessed; and at the death of Sir John Hartopp, Baronet, in whom the title became extinct, he took the surname and arms of Hartopp, pursuant to his will, and was created a Baronet by the name and style of Sir Edmund Cradock Hartopp, Bart., May 12, 1796. His eldest surviving son George Harry, has taken the name of Fleetwood in addition, to be used before his own, as a memorial of his lineal descent from General Charles Fleetwood mentioned above, and whose estates descended to his mother.





Drawn by J. H. M. de.

OFFICE HIRING.

Figure De W. Radcliffe.

Offchurch, Bury, Warwickshire ;

THE SEAT OF

MRS. KNIGHTLEY.

ACCORDING to tradition, there was in Saxon times, a Palace at this place, belonging to Offa, king of Mercia ; at least the name has been thus accounted for. The situation is truly delightful, and not unworthy a Royal Residence. It certainly formed a part of the numerous benefactions of Leofric, Fifth Earl of Mercia, at the foundation of the Priory of Coventry, in the time of Edward the Confessor, and was most probably used by the Priors of that house, as a place of retirement.

At the dissolution of the Monastery, Offchurch, Bury, with all the demesne lands belonging to it, was granted by patent, dated 25th April, 34th Henry VIII., to Sir Edmund Knightley, Knight, and dame Ursula his wife. Sir Edmund was a Serjeant at Law, and eminent in his profession ; he died without issue, in September the same year, and was succeeded by his younger brother, Sir Valentine Knightley of Fausley, Northamptonshire, knight, who obtained another grant from the crown, 4th of Elizabeth, of the manor of Offchurch, Bury, with the mills, &c. At his death, in 1565, this lordship was settled upon Edward, a younger son, who lived here : John Knightley of Offchurch, Esq. his descendant, was created a baronet by King Charles II. August 30th, 1660, and by his lady, Bridget, left issue Sir John Knightley, Bart., the first of the family that was a Protestant ; he was a gentleman of the first rank, in the county of Warwick, and died without issue, in 1688, upon which the title became extinct ; John Wightwick Knightley, Esq. a relation of the same ancient family, lately occupied this seat, and died June 18th, 1814, ætat. 49. His widow now resides here.

The building, which is of stone, is spacious and irregular, part is of considerable antiquity, the more modern additions have been made with architectural consistency, and preserve the original character of the structure. The principal front given in our view is surmounted with battlements ; and beyond the square turret, which is also embattled, is seen the more ancient division of the building, having large mullioned windows, with the gable ends of the roof seen, agreeably to the style used in Henry VIII., and Elizabeth's reign. A profound, though agreeable air of retirement marks the neighbourhood of this ancient seat.

A pleasing walk along the banks of the little river Leam, has contributed to render this place one of the most favourite rambles of fashion and gaiety from Leamington Spa, a village that has risen most deservedly in public estimation within these very few years. Buildings of a costly and ornamental character, the baths, assembly-rooms, and theatre, united with the variety and excellence of its accommodations, and the fine rides in its environs, have made it the resort of numerous visitors. In the church-yard, lies William Abbots, first founder of the celebrated Spa Water Baths, who died, March 1st, 1805; since which time Leamington has become a considerable town.





CROMIE COURT,
ARGYLLSHIRE.

Crome Court, Worcestershire;

THE SEAT OF

GEORGE WILLIAM COVENTRY,

EARL OF COVENTRY.

THIS elegant Mansion is situated near Upton upon Severn, and about eight miles from Worcester.

In 1545, the Lordship of Crome, (or *Cromb d'Abitot*, the name of the parish), belonged to the family of Clare, of which were two brothers, Sir Francis and Sir Henry Clare, Knights. The son and heir of Sir Francis was Sir Ralf Clare, Knight of the Bath.

Of this family the Lordship was purchased in 1563, by Sir Thomas Coventry, who was made a judge of the court of Common Pleas, the third year of James the First; he died in 1606, and was succeeded by his son and heir, Thomas, who pursued his father's steps in the study of the law. He was chosen lecturer by the society of the Inner Temple, the fourteenth of James the First, at which time he was recorder of London. Soon after he was made solicitor-general to the king; and the eighteenth of James the First, was appointed attorney-general. Rising by degrees, he was advanced, first of Charles the First, to the Office of Keeper of the Great Seal; and the fourth year of the same reign, he was created a peer, by the title of baron Coventry, of Ailesborough. After continuing in office upwards of fifteen years, with unblemished reputation, he died at Durham House, in the Strand, Jan. 14, 1639. The zeal which he had shewn in supporting the King's measures, drew upon him the ill-will of the Parliament. Had he lived, therefore, until the troublesome times which ensued, he might possibly have fallen a sacrifice to the rage of party.*

Thomas, the fifth Lord Coventry, was by William the Third, April 16th, 1697, advanced to the title of Viscount Deerhurst, and Earl of Coventry.

The greater part of the old house at Crome, was taken down the beginning of last century, and the present mansion erected on the site, and partly on the walls of it. The architect was the celebrated Launcelot Brown, whose transcendant skill has here displayed itself with uncommon success. Indeed the beauties of the place may be said to be, in a great measure, of his creating. Nature seems to have contributed little to its beauty, for the ground appears to have been formerly almost an undistinguished level; but by judicious design and dint of labour, a semblance of hill and dale has been produced; and wood, water, and ornamental buildings are dispersed with great taste, and even with profusion. There is now, on what was lately a barren heath, an exuberance of timber

* His youngest daughter, Lady Packington, is said to have been the author of the "Whole Duty of Man;" but this has never been sufficiently authenticated.

in full growth, as well as rising plantations, which are dispersed with such taste and judgment as not only to produce picturesque beauty, but even magnificent scenery, where it might have been supposed art was unavailable.

The late Earl of Coventry bestowed much pains in improving the grounds by draining and planting. His Lordship, as a late writer observes, "was the life and soul of these improvements, and has thus left a praiseworthy memorial of his own abilities, and an example to succeeding generations."

In 1763, the old parish church, which formerly stood on what is now a lawn, was pulled down, and a new one erected at the expense of the late Lord Coventry, on a commanding eminence, having a most extensive prospect over the country. It is built in a chaste Gothic style, and all the family monuments, with the bodies, &c. were removed from the old church to this building. The situation of the old church is now marked by two trees on the lawn, scarcely a hundred yards from the mansion.

The style of architecture of the house is plain, and bespeaks comfort rather than magnificence. It is built wholly of stone, and has a handsome portico of the Ionic order, in the south front. Many valuable pictures embellish this mansion; among which are portraits of the Lord Keeper Coventry, Thomas, Lord Coventry, the Duchess of Hamilton, and Lady Coventry, two ladies whose beauty and virtue raised them to high rank. In the *Drawing-room*, are two full lengths of their present Majesties, a landscape by Claude, a Madona, and two pictures of Cleopatra.

The late Earl of Coventry died September 4th, 1809, and was succeeded by his son, the present earl, who was born in 1758, and married, first, in 1777, Catherine, daughter of the last earl of Northington, who died without issue, in 1779; and secondly, in January, 1783, Peggy, second daughter of Sir Abraham Pitches, of Streatham, Knight, by whom he has a numerous issue.

In the grounds behind the house, is placed an Urn, with the following inscription:—

*"To the Memory of George William, Earl of Coventry,
The following lines were inscribed by his successor,
October 25th, 1809.*

Sacred to him, the genius of the place,
Who reared these shades, and formed this sweet retreat,
With every incense-breathing shrub adorn'd,
And flower of fairest hue!—His cultured taste
And native fancy bade the scene around
Rise perfect; and the muse, whom much he loved,
Still joys to haunt it. Crown'd with length of days
He lived—one wish alone unsated:—much
His loyal heart had cherished a fond hope
To hail this day of Jubilee, and close
His earthly course in Britain's hour of joy."





Drawn by F. Neale

HAGLEY,
WORCESTERSHIRE.

Engraved by Matthews

Engraved by J. Matthews from a drawing by F. Neale. Published by J. Matthews, 10, Abchurch Lane, London.

Hagley Park, Worcestershire ;

THE SEAT OF

GEORGE FULKE LYTTLETON,

LORD LYTTLETON.

HAGLEY PARK, where art and nature seem to go hand in hand in friendly rivalry, must now be considered as classic ground, having been celebrated by several of our best poets. Thomson, in his admired poem of Spring, has called it after the well known Thessalian valley, "The British Tempé." It was long considered a master-piece in the art of landscape gardening, and its various beauties have been frequently enlarged upon. It gives us pleasure to record, that the whole is kept in such order, that there is perhaps scarcely a shade of difference since its Augustan days : even in the wildest scenes it is as neat as a garden, the present noble owner employing a number of industrious poor constantly in dressing the lawns and preserving the strictest neatness ; gravel walks are now conducted across all the glens, through the woods, and along the sides of the lawns, concealed from sight in the views, but rendering the communication at all times easy, and leading imperceptibly to all the principal scenes, which we must barely enumerate. The Temple of Theseus, a correct design, having its portico finely backed by a darkening grove. The church of Hagley, though out of the bounds of the Park, forms an interesting object, embosomed in trees. A short distance from the House, an octagon temple, to the memory of Thomson : the inscription on it bespeaks the approbation in which the Poet was held by the noble founder of these sylvan scenes. The Rectory, built in the Gothic taste, is so situated as to appear a part of the demesne. The Ionic Rotunda, inclosed in a beautiful amphitheatre of very large trees. A Doric Temple, with an inscription, "QUIETI ET MUSIS," having square columns, standing at the top of a very high and beautiful lawn, bounded by a grove ; a small lake in the adjoining valley is discovered through the foliage beneath. A Hermitage, composed of roots and moss, in a sequestered spot, thickly shaded with tall trees, containing only a humble bench, with appropriate lines from *Il Penseroso* of Milton above it. The Ruined Tower, a masterly deception, standing on the highest ground in the park, and commanding an extensive prospect, bounded by the Clent and Malvern hills, the black mountains in Wales, the Wrekin, and the Radnor Trump : the ivy, which grows in abundance about the walls of this tower, adds to the appearance of antiquity intended to be given to this structure, which was erected for a lodge, and by this means rendered an interesting object from many points of view. An Urn, ornamented in bas-relief with the branches of the vine, inscribed to the memory of Alexander Pope by Lord Lyttleton ; another, to Shenstone, in whose manners was all the amiable simplicity of pastoral poetry.

The Cascade, bursting out of an ivied bank, breaking over a ground of rock and moss, and losing itself among the thickest shrubs. At a short distance is a Palladian bridge, supporting a portico of the Ionic order, leading ultimately to a column surmounted by a statue of Frederick, Prince of Wales, the father of his present Majesty. From this point of view the prospect is inexpressibly beautiful.

What fancied landscape in its richest dye
Can with such varied scenes presume to vie ;
Where nature, art, and judgment all combine,
And, joined by aid supreme, appear divine ?

The mansion was built by the first Lord Lyttleton; its elevation is simple, presenting none of the rich adornments of architecture; its form is a parallelogram, having a square tower at each angle; a handsome double flight of steps lead to the hall, which is adorned with statues of Scagliola in niches, and bas-reliefs by Vassali. There are busts of Rubens and Vandyck, by Rysbrack; also antiques of Heliogabalus and Maximin; and a well executed chimney-piece by Lovel. The Hall is thirty feet square. The Parlour, a noble room, is thirty-three feet by twenty-six; the walls are crimson relieved by white ornaments. The family pictures in this room are numerous.

The long Gallery is eighty-five feet by twenty-two, formed into three divisions by as many rows of double Corinthian columns: it is furnished with chairs, tables, and brackets, carved by an artist in the neighbourhood, and adorned with many paintings.

The Drawing-room is an elegant apartment, hung with tapestry, representing birds of various plumage, the colours extremely fine. The ceiling, painted by Cipriani, represents in the centre, Flora, strewing flowers; in the corners are the Seasons. This room, as well as every other throughout the house, has been restored at a very great expense, and made equal to its original appearance. Here are portraits of the friends and co-patriots of the great Lord Lyttleton.

The Saloon is thirty-six feet by thirty, having the cornice supported by Ionic pilasters. From this room is a beautiful view over the park.

The Library is thirty-three feet by twenty-five, containing a very valuable collection of literature. Over the bookcases are busts of Shakespeare, Milton, Spenser, and Dryden, which originally adorned the study of Pope, and were bequeathed by him to Lord Lyttleton. Here is a portrait of Pope, and his dog, Bounce; another of Thomson; and one of Gilbert West, the intimate friend and companion of Lord Lyttleton.

In the various apartments of this noble mansion is contained a collection of very choice paintings; but the list having frequently been printed, it becomes the less necessary to repeat it. It would far exceed our limits.

The Drawing of Hagley Park was made, by permission, from an original sketch by John Hughes, Esq. of Uffington, Berkshire.





THARKWOOD HOUSE,
1841

Harewood House, Yorkshire;

THE SEAT OF

EDWARD LASCELLES,

EARL OF HAREWOOD.

“ THIS noble Mansion is situated in the West Riding of Yorkshire, about eight miles from Harrowgate Spa, and in the direct road from thence to Leeds; it is very large, extending in front 250 feet; and, for grandeur of style in the composition, and elegance of decorating and finishing, both externally and internally, deservedly ranks with the first buildings in this kingdom. The wings of the north front are enriched with emblematical medallions, executed in a masterly manner, by Collins, from the designs of Zucchi; in the centre is a handsome pediment, supported by six three-quarter Corinthian columns, 30 feet in height, which compose the entrance from a flight of steps to a noble hall, of the Doric order, decorated with statues, urns, &c. whence we are conducted through a range of apartments, furnished in the most magnificent manner. The south front has a noble portico of four columns, from which the eye, passing over an extensive slope, is led to a sheet of water, gently winding in a serpentine course; beyond which the country forms one of the most beautiful scenes imaginable. To the north, over a fertile vale, intersected by the river Wharfe, is seen Alms Cliff; this vast rock, which rises with prodigious grandeur, is visible at forty miles distance.”

Near this seat are the remains of *Harewood Castle*, a place of great antiquity. Also Harewood Church, containing many ancient monuments, among which is that of Lord Chief Justice Gascoigne, in the highest state of preservation.

The Lordship of Harewood anciently belonged to the family of Gascoigne. At Gawthorpe, within the township of Harewood, resided the celebrated Chief Justice Gascoigne, who committed Prince Henry, (afterwards Henry the Fifth) into the King's Bench prison for striking him while on the Bench at Westminster Hall.—Gawthorpe, with the castle and honour of Harewood and all its dependencies, passed by marriage from the family of Gascoigne, to that of Wentworth, Earl of Stafford, in which family it continued during four generations, until the year 1656, when it was purchased by Sir John Cutler, who, conjointly with his friend and relative by marriage, Sir John Lewis, purchased Ledstone and Harewood. On a partition, Harewood with its dependencies, fell to the share of Cutler, who sometimes resided at Gawthorpe. He devised his estates

to his only surviving daughter, Elizabeth, wife of John Robarts, Earl of Radnor, with a remainder in failure of issue, to his relation John Boulter, Esq., who took possession of Harewood on the decease of this Countess, in 1696. His trustees, about the year 1721, sold the Manor with its appurtenances, to Henry Lascelles, Esq., father of the late Lord Harewood, who died Oct. 6, 1753. This nobleman, then Mr. Lascelles, spent the best part of a long life in improving and adorning a situation so peculiarly capable of both. He fixed on a spot rather elevated above that of old Gawthorpe, for the site of a magnificent house, which commanded a rich home view over fields and woods, with one exception, all his own property. It was begun in the year 1759, under the direction of Adams: the quadrangle of the stables was built by Sir William Chambers. The grounds were laid out by Brown, whose first contract with Mr. Lascelles, including the Lake, was for 5,500*l.* but this being insufficient to complete the undertaking, a second bargain was made for 3,500*l.* more. This latter sum, however, did not include the expenses of planting, which swelled the whole amount to 16,000*l.*: and for this sum one of the most beautiful demesnes in the kingdom was decorated.

Since the decease of the late Lord Harewood, the turnpike road has been diverted, to the equal advantage of the family and of the public; so that the castle is now taken into the demesne, and a widely extended view of Wharfe-dale, may, within the compass of a short walk, be contrasted with the soft and beautiful home scene, which opens round the house.

Henry Lascelles of Harewood, and of Hank-hall, left issue Edwin Lascelles, who was created Baron Harewood, July 9, 1790. He was born in 1713, and married, first, Elizabeth, sole daughter and heiress of Sir D'Arcy Dawes, Bart., and by her had issue two children, who died infants. He married, secondly, Jane, relict of Sir John Fleming, of Brompton Park, Middlesex, Bart., and daughter of William Colman, of Gornhey, Devonshire, Esq.; and dying Feb. 24, 1795, without issue, the barony became extinct, and the estates devolved to Edward Lascelles, the present Earl, who was created baron Harewood, June 18, 1796, and Earl of Harewood, and Viscount Lascelles, August 15, 1812.





PENNYN PLACE

1844

Engraved by J. May

Pengwern Place, Flintshire;

THE SEAT OF

SIR EDWARD PRYCE LLOYD, BART.

THIS Mansion possesses a level and beautiful situation, embosomed in trees, near St. Asaph and the commencement of the Clwydian range of hills, one of which, Dimerchion, cultivated nearly to the top, containing a village and church, with many rich farms, chiefly belongs to the owner of Pengwern Place. Tal yr Gôche, a rock jetting out into the sea, has valuable lead mines belonging to the Earl of Plymouth; Moel Erradock, or the Eagles' Hill, so called from its height; and Dysart, a smaller one, from the rocky side of which bursts out a beautiful waterfall, ornamented with ivy and other evergreens, much resorted to by travellers, are all near Pengwern. The House was repaired and enlarged in 1778, and the grounds then considerably improved by Sir Edward Lloyd, Bart., the great uncle of the present possessor, of whom Mr. Pennant, in his *History of Holywell*, thus speaks: "Sir Edward Lloyd will be found to have contributed as a planter more to the benefit of his heir and of the State than any other in the principality, in this age or any past. On his Flintshire estates he has planted one hundred and sixty-two thousand trees; and on his estates at Pant Glâs, in Carnarvonshire, more than three hundred and twenty thousand: most of the trees are oaks, which in future times may float on the ocean, guardians of Britain in distant wars, excited either by the ambition of foreign states, or by the incendiary machinations of domestic malcontents."

Pengwern was originally erected under Inigo Jones, by Ellen, sister to John Williams, D. D. Archbishop of York, for the son of her first husband, Evan Gryffydd, owner of the place. There are portraits preserved here of her brother in his robes, as Lord Keeper of the Great Seal, with the arms of Lincoln, of which see he was then Bishop; of Sir Peter Mytton, a Judge of North Wales, who was second husband to the Lady who built the House, in his scarlet robes, with a ruff and great hat; also one of Lady Mytton, a handsome woman, in a black gown, high hat with a feather fan, and great kerchief, æt. 45, 1631; one of Thomas, sixth Lord Howard of Effingham, in his Baron's robes; another of Mary, his lady, daughter of Sir George Wentworth; the two last by Kneller, and one of the late Sir Edward Lloyd, Bart. by Opie.

The Lloyds, anciently of Pontriffith, derive their descent from a foun-

der of one of the fifteen tribes of North Wales, the heads of which possessed their Estates by baronial tenure, as rewards for their achievements in war, or as holding dignified situations under their Sovereigns.

John Lloyd, Esq. of Pontriffith, in Flintshire, married Rebecca, daughter and heiress of William Owen, Esq. of Plassisa, Merionethshire; he died in 1729, leaving a numerous family, of which Edward Lloyd, a younger son, removing to London, became Under Secretary of War, and was created a Baronet in 1778. Sir Edward married first, Anna Maria, daughter and heiress of Evan Lloyd, Esq. of Pengwern, by which marriage he became possessed of the Estate he afterwards so greatly improved; he married secondly, Amelia, daughter of the Right Honourable Sir William Yonge, Bart., of Escot, Devonshire, but had no issue by either lady. Sir Edward finished his long and useful life, May 26, 1795, in his 86th year, and was buried in the cathedral of St. Asaph. His widow, a lady of great benevolence, still survives him. At his decease the Estate became the property of Sir Edward Pryce Lloyd, Bart., the eldest son of Bell Lloyd, Esq., who died in 1793, by Anne, daughter and heiress of Edward Pryce, Esq., of Bodfach, Montgomeryshire, which lady survives him, and resides still at Pontriffith.

The present Baronet is the representative for Flint and its contributory boroughs, and has officiated as Sheriff for the county. His late uncle, Sir Edward Lloyd, having also served the office of Sheriff for the several counties of Flint, Denbigh, Carnarvon, Merioneth, and Anglesea.





THE VINEYARD
Windsor

Trevalyn Hall, Denbighshire;

THE RESIDENCE OF

JOHN BOYDELL, ESQ.

Is the ancient Manor-House of the Trevors. This family is descended from the Trevors of Brynkinalt near Chirk, and possessed this place by the marriage of Richard, fourth son of John Trevor, to Mallt, daughter and sole heiress to Jenkin ap Dafydd ap Gryffydd, of Alynton, i. e. *Trevalyn*. In after-times, Thomas, a second son of the house, and an eminent Lawyer, was created Baron Trevor of Bromham, a title now lost in the new creation of Viscount Hampden. Sir Richard Trevor, knight, who built the present mansion, served many years in the Irish wars, was governor of Newry, and the counties of Down and Armagh, council of the Marches, and vice-admiral of North Wales. There is at Trevalyn Hall, a singular portrait of him dressed in black; his appearance is venerable, with a fine white beard, and his head is covered with a curious cap. Above hang his Arms with the words, "*so then*:" beneath are some medicines and "*now thus*," allusive to his former and present state. The property continued in the Trevor family, until it passed in moieties, by marriage, to the late Trevor Charles, Baron Dacre; and George Boscawen, Esquire, (son of the late General Boscawen), whose respective mothers were the surviving co-heiresses. The estate has since been divided: the hall and the surrounding lands were allotted to Mr. Boscawen, the present owner; and the property in the neighbouring parish of Hope, including the mansion of Plâs Teg, is now vested in C. T. Roper, Esquire, devised to him by the late Dowager, Lady Dacre.

Trevalyn Hall was built about 1610, by the above named Sir Richard Trevor, in conjunction with his second brother, Sir John. And there is a tradition, which from the appearance of the Hall, porter's lodge, and out-buildings, bears every degree of probability, that the present Hall was intended to be one of the wings; but that the brothers, whilst the building was in progress, quarrelled, and separated, when Sir John Trevor built the singular House at Plâs Teg, near Hope, about four miles distant from Trevalyn. This House, (Plâs Teg), is built with great regularity, and simple grandeur: the design of it has been attributed, but perhaps not accurately, to Inigo Jones. Trevalyn Hall is a very respectable looking mansion, built of brick, with stone coins, and mullions, and beautified

with several Coats of Arms carved in stone, and placed over the basement windows; it is situated six miles from the city of Chester, in a fine well wooded country, about half a mile east from the Vale of Gresford, so much noticed and admired by modern Welsh Tourists. Its situation receives much additional beauty from the river Alyn, which, adorned with a picturesque mill, and a handsome bridge, winds around its grounds in its course towards its junction with the river Dee. Its immediate hills, for it is built like most of the ancient Welsh mansions, in the plain beneath, afford an almost boundless view into the vale of Cheshire, and part of the counties of Denbigh and Flint. In the former, the city of Chester, and the rock of Beeston Castle, are prominent objects; and beyond these, Halton Castle, and the rivers Dee and Mersey, present themselves. Upon this hill is a peninsulated field called the Rofts, in old times a strong British Post. It is defended by three strong dykes and fosses, and in one corner of this post is a vast exploratory mount. This seems to have been an important station, an outguard to the country against its Saxon invaders, which made an artificial elevation quite necessary in order to watch the motions of the enemy.

(The Drawing of Trevalyn Hall was made, by permission, from an original sketch, by John Hughes, Esq. of Uffington, Berkshire.)





H. Groll, del.

GROLL, CASTLE,
in LOWER AUSTRIA

J. Groll, sculp.

Gnoll Castle, Glamorganshire ;

THE SEAT OF

HENRY GRANT, ESQ.

THIS delightful Mansion adjoins the town of Neath, and is considered as one of the first residences in the principality. It stands on the brow of a hill, commanding an extensive view of the adjacent country, and has a very striking appearance from every point whence it is beheld.

In the time of Jestyn ap Gwrgant, the last Prince of Glamorgan, before the conquest of it by Robert Fitz-hamon, and the twelve Knights, in the reign of Henry the Second, this property was a part of the Avon Castle estate, which comprised the Gnoll estate, Neath Castle, Neath Abbey, and all within Aberavon and Melincrythan. By marrying into the family of Grenville, of Neath Abbey, the part of the property now called the Gnoll estate, was acquired by Sir Herbert Evans, Knight, a gentleman of North Wales, whose heiress conveyed it in marriage to Sir Humphrey Mackworth, knight, a gentleman from Shropshire. Previous to this marriage, Gnoll Castle was but an inconsiderable building, occasionally resorted to by the family; the Mansion House, called the Great House, being situated in the town of Neath: but from the situation commanding such a wide range of the rich and beautiful scenery with which the neighbourhood abounds, Sir Humphrey Mackworth decided on adding to the building, and making it his residence. His son, Herbert Evans Mackworth, Esq., is not supposed to have made any material addition to the house; but he devoted much of his attention to arranging and beautifying the grounds and plantations. It was reserved for the next heir, Sir Herbert Mackworth, Bart., a gentleman of large fortune, and of considerable commercial speculation, to raise this edifice to its present state of splendour. He added an entire new commodious suite of rooms to the house; and bestowed much expense and labour in planting and ornamenting the grounds, which are laid out with taste and judgment.

Upon the death of Sir Herbert, which happened on the 25th of September, 1791, the estate devolved on his eldest son, Sir Robert Humphrey Mackworth, Bart., who married an amiable and accomplished young lady, the only daughter of Nathaniel Miers, Esq., of Neath. He died on the 13th of September, 1794, without issue, leaving his immense property, by

will, to his widow, Lady Mackworth, who became the sole proprietor of the Gnoll estate ; and who afterwards married Capel Hanbury Leigh, Esq., of Pontypool Park, Monmouthshire, a gentleman of splendid fortune, and related to the most distinguished families in the county. In the year 1811, Mr. and Mrs. Leigh sold this estate to Henry Grant, Esq. of Pembrokehire, who now resides at Gnoll Castle.

The original Mansion House, in the town of Neath, is now in the occupation of Mrs. Miers, the widow of the late Nathaniel Miers, Esq., and the mother of Mrs. Leigh.





MIDDLETON PLACE,
ELEVATION OF THE BUILDING.
CHURCH OF THE MIDDLETON PLACE.

Middleton Hall, Caermarthenshire ;

THE SEAT OF

SIR WILLIAM PAXTON.

THE family of the Middletons, from whom the old Mansion-house of Middleton-hall derived its name, were of North Wales origin. David Middleton, one of the brothers of Sir Hugh Middleton, to whose scientific skill and public spirit the city of London is indebted for the important supply of water furnished by the New River, was the first who settled in Caermarthenshire, and fixed his residence on this spot. His descendants, through several generations, maintained a high degree of respectability in this County, and allied themselves by marriage with the houses of Dynevor, Golden Grove, and Taliaris. The family becoming extinct in the male line, and the surviving female branch removing into Pembrokeshire, being married to one of the Barlows of that county, the property was sold, and the Mansion converted into a farm-house.

Somewhat more than twenty years ago the Estate was bought by the present proprietor, Sir William Paxton, who added very considerably to the original demesne by the purchase of several contiguous farms, and of a large part of the adjoining Estate of Heol-ddu, another deserted Mansion in the neighbourhood, whose male proprietors had become extinct. Sir William Paxton afterwards erected for his residence the present splendid edifice.

Middleton-hall lies in a cross valley, branching to the eastward from the Vale of Tywi, and is pleasantly situated on a gentle elevation, overlooking one of the finest portions of that delightful and classical district. It is within the distance of a mile of each of the two great Western roads leading from London to Milford, and which unite at Caermarthen, from which place it is distant about eight miles. A new branch has lately been made to join these roads in the Vale of Tywi, a little below the pleasant village of Llanarthney, which passes by the eastern lodge of Middleton-hall Park.

The present Mansion was built by Mr. Cockerell, the architect, and is highly creditable to his taste and professional talents. It is a large quadrangular edifice, having two principal fronts, the one on the eastern side, the other, which is ornamented by a magnificent portico, facing the west. The interior is judiciously arranged, and comprises several spa-

cious apartments, the decorations of which are in every respect highly elegant and appropriate. Sir William Paxton has paid laudable attention to the substantial and the ornamental improvement of his property in this neighbourhood, by the drainage and the cultivation of the lands, and by extensive Plantations, which are now in an advanced state, and add greatly to the beauty and interest of the surrounding scenery.

On an elevated spot, at the northern extremity of the Park, a lofty tower has lately been erected, from a design by Mr. Cockerell, dedicated to the memory of Lord Nelson, but intended at the same time to answer the purpose of a Prospect-house. The view from the summit of this building is of prodigious extent, and of almost unequalled variety and beauty, embracing nearly the whole of the Vale of Tywi, with the Parks of Dynevor and Golden Grove, Grongar Hill, immortalized by the native muse of Dyer; the romantic ruins of Dryslwyn Castle; and in the distance, in another direction, the rugged castle of Careg-Cennen. Over each of the two grand entrances into this edifice is to be placed a tablet, with the following inscription, from the pen of a noble Lord, commemorative of the Hero of Trafalgar:

DUCI INVICTO VICE-COMITI NELSON,
OB RES AD NILI OSTIA, AD HAFNIÆ ARCES, AD GADITANAS ORAS,
PRÆCLARISSIME GESTAS:
OB IMPERIUM MARIS SUIS UBIQUE VINDICATUM;
OB MORTEM QUAM NON SUE GLORIÆ PATRIÆ VERO EUROPEÆQUE
INTEMPESTIVAM VICTOR OBIIT,
HANC ÆDEM, TANTÆ VIRTUTIS NON IMMEMOR,
POSUIT GULIELMUS PAXTON.

Sir William Paxton has represented both the borough and the county of Caermarthen in Parliament.





BUCHANAN PLACE.

Stirling's Illustrations of the City of Edinburgh.

Buchanan-Place, Stirlingshire ;

THE SEAT OF

JAMES GRAHAM,

DUKE OF MONTROSE, K. G.

SITUATED at the foot of the Grampian Hills, about 18 miles from Glasgow, this venerable mansion, of one of the most ancient families in the kingdom, has been considerably enlarged, under the direction of the present noble proprietor, by Mr. Playfair, the architect also of Botawell and Melville Castles. Extent is the principal character of the building ; the decorations of architecture would, most probably, appear trifling in the vicinity of the terrific mountains, which rear their lofty summits to the west of the house ; the front, which occupies near 300 feet in length, is grand and uniform. Many of the apartments are noble. Among the family portraits, which are in the Dining-Room and Book-Room, is one of the first Marquis of Montrose, by Vandeyck, and others by W. Aikman, a Scotch painter of considerable eminence. The Charter Room contains family papers and title-deeds, of very ancient dates, relating to many noble families, connected with the house of Montrose.

Numerous visitors, during the summer months, attracted by the romantic scenery of the Highlands, and the sports afforded by the roebuck, black-cock, ptarmigan, and moor-game, enjoy the hospitality of the noble owner of Buchanan-Place, the highly interesting and picturesque situation of which, has afforded great scope for the superior talents of the present Duchess of Montrose, and her accomplished daughters. Several large views, by the noble artists, adorn the town residence of the family ; and the scenery of the immediate neighbourhood, has been the theme of Mr. Walter Scott, in his much admired poem, of " The Lady of the Lake."

The Deer-Park is on Inch Mirrin, an island of the adjoining lake, two miles long and one wide, embellished with fine old oaks, whose roots stretch into the water ; near the ruins of an ancient castle, formerly the residence of the Dukes of Lennox, is a pleasure-lodge, where his Grace dines when he visits the park. His barge, on these occasions, is rowed by Highlanders, in their ancient dress, long prohibited by law, but restored to them through the exertions of the present Duke of Montrose. Here is also a house for the keeper.

Loch Lomond, the finest and most beautiful of all the Scottish lakes, encircled with lofty mountains and woods, is diversified with numerous islands, the principal of which are the property of His Grace. Inch-Caillach, was once the site of the parish church of Buchanan, and is still used as a burial place. Inch Fad, and Inch Cruin, have a tenant upon each, with arable and pasture ground.

The lake is eight miles broad, and thirty miles long ; the shores in some places, appear abrupt and precipitous ; in others they are covered with copse-wood, interspersed with fields of corn and farm-houses. Forest trees, on the banks, thrive well, sheltered by the surrounding mountains ; they are never destitute of a sufficient quantity of rain to support their luxuriancy ; very extensive and well directed plantations, which appear universally to prosper, have been made by the present Duke, who has displayed a noble example, in endeavouring to restore to the country the forests, by which it was adorned in ancient times.

In the fore-ground of the view, is seen the river *Endrick*, one of the principal streams that feed the lake ; it flows through the fertile haughs, or flats, of the parish of Buchanan, in beautiful curves ; and near the house its banks are adorned with extensive lawns, and the land, which has been much improved by the noble owner, is in a high state of cultivation.

The highest mountain in the view is Ben Lomond, which is wholly the property of the Duke of Montrose, and the most lofty in this part of the country ; its form is conical, the summit covered with snow during a considerable part of the year. Aided by the lake and surrounding scenery, this mountain forms an uncommonly magnificent and beautiful object ; the view from the top is, beyond conception, grand and interesting. Ben Lomond, and the adjoining lands, along the eastern shore of the lake, were formerly the scene of the exploits of ROB ROY, the Scottish Robin Hood, and the name of this Highland freebooter is still familiar to every inhabitant of this part of the country.

His Grace has no other residence in Scotland, though there are estates in various parts belonging to him. A chapel at Aberuthven, in Perthshire, one of the lordships of the family, is used as their burial place.

The Duke of Montrose, as chief of the *Grahams*, is, by way of eminence, styled in the Gaelic, *Macgile Vearnac*, or the son of the man who made the breach or gap, being descended from the renowned Greame, who broke through the Wall of Severus, in the fifth Century ; and twenty six generations may be traced, from father to son, of this great and noble family. The heroic actions of the first Marquess are well known ; and the first Duke contributed greatly to produce the Union with Scotland. The present nobleman is Lord Lieutenant of the counties of Stirling and Dumbarton, and has enjoyed many high offices under the crown. His Grace married, first, 1785, Jemima Elizabeth, daughter of John, Earl of Ashburnham, who died in 1787, leaving issue, James, Lord Kincardine, who died an infant. Secondly, in 1790, Caroline Maria, sister to William, Duke of Manchester, a lady celebrated for her taste and accomplishments, by whom he has James, Marquess Graham, born in 1799, Lord William Graham, born in 1807, and four daughters, Lady Georgiana Charlotte, married 1814, to George William Finch Hatton, Esq. eldest son of G. F. Hatton, Esq. presumptive heir to the Earl of Winchelsea. Lady Lucy, married 1818, to Lord Clive, eldest son of the Earl of Powis. Ladies Caroline and Emily Graham are the other daughters of his Grace.





CASTLE OF ST. JOHN
Bristol, 1774

Castle Forbes, Aberdeenshire ;

THE SEAT OF

JAMES OCHONCHAR FORBES,

LORD FORBES.

CASTLE FORBES, the principal residence of Lord Forbes, premier Baron of Scotland, is situated on a gentle eminence on the banks of the Don. Here the river flows in an easy serpentine course; the mountain of Benachie rises to an Alpine height immediately at the back of the castle, and with the purple bloom of the heath flowers, and the grey rocks appearing through, yields a picturesque contrast with the lively green of the thriving plantations, and the many rural beauties of the country in front of this noble mansion, where gentlemen's seats, and well cultivated farms, set off the fainter tints of the blue misty mountains which terminate the scene.

The castle was built by the present noble proprietor, and though in the style of an ancient baronial mansion, is, nevertheless, at once an elegant and majestic edifice, the higher parts of which, towering through the surrounding trees, present an image of grandeur to the country.

The worthy nobleman, whose seat is here described, is the chief of the ancient family of Forbes; who derive their appellation from an estate of that name in the county of Aberdeen, which was granted by Alexander II., King of Scotland, about 1230, to an ancestor of the present peer, who is the seventeenth Lord Forbes. His Lordship was born, 7th March, 1765, and was twenty-six years an officer in the Coldstream regiment of foot guards, of which he had an ensigncy in 1781, lieutenancy in 1786, a company in 1793, and was senior captain in that regiment, when he was promoted to the command of the third garrison battalion in 1807. He had the rank of major-general in 1802; succeeded his father, 1804; was chosen one of the sixteen representatives of the Scottish peerage, at the general election in 1806; and re-chosen, 1807. He was appointed second in command of the troops in the Mediterranean, March, 1808, with the rank of lieutenant-general; and the same year sailed for Sicily; was constituted colonel of the ninety-fourth regiment of foot, 14th April, 1809; and of the 54th regiment of foot, 23d September, 1809.

His Lordship married at Crailing, 2d June, 1792, Elizabeth, eldest daughter and heiress of Walter Hunter, Esq., of Polmood, in the county

of Peebles, and Crailing, in the county of Roxburgh, by Lady Caroline Mackenzie, fourth daughter of George, Earl of Cromarty; and has a numerous issue.

It may be proper to mention that the castle, which is just completed, is built of light coloured granite, the prevailing rock in this district; and also that the public apartments, which are large, and of elegant proportions, are tastefully furnished and ornamented with a variety of pictures, among which the old family portraits in their antique dresses, exhibit an amusing contrast with the costume and character of the present generation.

After noticing these general facts, it will only be necessary to add, that the Plate will afford a more perfect idea of the appearance and general style of the mansion than any further detailed description which could be offered.





DUFF HOUSE.

See page 100.

Duff House, Banffshire;

THE SEAT OF

JAMES DUFF,

EARL OF FIFE.

DUFF-HOUSE, the principal seat of James Duff, Earl of Fife, is most delightfully situated on the banks of the river Deveron, in the immediate vicinity of the town of Banff. It is a modern structure, built of the Edinburgh sandstone, from the architectural design of the celebrated Adams. The general form is quadrangular with a square tower at each corner. The whole of this elegant mansion is executed in the most classic taste of Roman architecture; fluted semi-columns of the Corinthian and composite orders support cornices that are adorned with the most elaborate and beautiful carvings, and embellished above by statues, and vases highly ornamented. These on a nearer view give peculiar elegance to the edifice, as the excellence of the workmanship becomes the more conspicuous the more attentively it is surveyed. Duff-house, as it stands at present, has certainly much grandeur in its appearance; but the effect would be far more magnificent, were its noble owner now disposed to add the wings and colonnades agreeably to the original plans; engravings of which may be seen in Adams's Architecture. It contains many elegant apartments, which are embellished by a profusion of paintings, particularly portraits. Among these is one of Frances, duchess of Richmond, a full length, in black, with a miniature at her breast, aged 57, in 1633, by Vandyck. There are two fine heads of Charles I. and his queen; several by Sir Joshua Reynolds, by Rubens, Sir Peter Lely, Zuccherò, Kneller, and other eminent masters. There is a fine portrait of the late Edward, Duke of York, by Batoni, which was sent from Rome to the late Earl of Fife, by his Royal Highness, a short time before his death.

The Library is a spacious room, nearly 70 feet in length, and extending the whole breadth of the building. The books are numerous and well selected. It is furnished also with many portfolios of the choicest prints. In a small apartment adjoining, is a cabinet, containing an extensive collection of Roman and British coins and medals.

"The Earl of Fife's park and plantations are upwards of fourteen miles in circumference. The park is bounded by the two bridges of Banff and Alva, and contains, within its circuit, a part of two counties and four parishes. The pleasure grounds are laid out with much taste and elegance: the walks are of great extent and variety, some winding beautifully along the banks of the Deveron, and others leading off, in different directions, to wide and distant plantations. On a mount in the park formerly stood a chapel belonging to a convent of Carmelites, with ground consecrated as a burying place. Here many human bones were found, and, by the care of the late Lord Fife, deposited in a large and

beautiful urn elevated on a pedestal, and placed on the spot. On the same eminence, overhanging the river, his Lordship built an elegant *mausoleum*. It is of gothic architecture, and surrounded by a shrubbery, and forms a striking ornament to the park: the windows are of painted glass, in casements of stone; and in front are placed two beautiful figures in statuary, emblematical of Faith and Hope."

Among the monuments in the mausoleum is one of curious sculpture and great antiquity, sacred to the memory of John Duff, of Muldarot, an ancestor of Lord Fife. It was brought thither a few years ago, together with the ashes of the deceased, from the family burying-place in the church of Cullen. In this monument is rudely sculptured the figure of a warrior, in a full coat of armour, with this inscription:—" *Hic jacet Johannes Duf, de Muldavat, et Baldavi. Obiit, 2 Julii, 1404.*"

The family of Duff, or Macduff, is of great antiquity in Scotland. Macduff, Thane of Fife, one of the most powerful subjects in Scotland, excited a formidable revolt against the usurper Macbeth, in the year 1056, which terminated in the defeat and death of Macbeth, at Lunfanan, in Aberdeenshire, 5th December that year, and the restoration of King Malcolm III. to the throne of his ancestors. In reward for the effectual services of Macduff, Malcolm bestowed on him many privileges, that were to be enjoyed by him and his successors, lords of Fife. He was also, by his sovereign, created Earl of Fife.

By the forfeiture of Murdac, Duke of Albany, 1425, the title of Earl of Fife was vested in the crown, until it was revived in the person of William Duff, Lord Braco of Kilbryde, who derived his descent from the ancient Earls of Fife. His Lordship was the only son of William Duff, of Dipple, by Helen, daughter of Sir George Gordon of Edinglassie. He was created a Peer of Ireland, by the title of Baron Braco, of Kilbryde, 28th July, 1735, and advanced to the dignity of Earl of Fife, and Viscount Macduff, 26 April, 1759. His Lordship died 8th September, 1763, and was succeeded by his eldest surviving son, James Duff, second Earl of Fife, born in 1729, a nobleman of highly independent character, and whose memory claims the respect of the present age, and the gratitude of posterity. He greatly increased his extensive property by several purchases of land in the north of Scotland, and embellished the face of the country by plantations, on a magnificent scale, covering no less than 14,000 acres of, till then barren and unproductive, land, for which he twice obtained the gold medal from the Society for the encouragement of Arts, &c. His Lordship died at his house in Whitehall, London, 28th January, 1809, in his 80th year, and was buried in the mausoleum at Duff-House. Leaving no issue, he was succeeded by his brother, the Honourable Alexander Duff, of Eight, in Aberdeenshire, a member of the Faculty of Advocates, who, in 1775, married Mary, eldest daughter of George Skene, of Skene; and dying in April, 1811, was succeeded by his son James Duff, the present and fourth Earl of Fife, a nobleman who has greatly distinguished himself in the army.

(*The drawing of Duff-House was made from an original sketch by Mr. W. Hay.*)





J. G. & J. M. R.

GORDON CASTLE,
from the river.

Gordon Castle, Banffshire;

THE SEAT OF

ALEXANDER GORDON,

DUKE OF GORDON.

ON the banks of the Spey, near Fochabers, surrounded by beautiful plantations, stands GORDON CASTLE, the magnificent residence of the Duke of Gordon. The castle was originally built by George, second Earl of Huntley, and altered and enlarged in every succeeding age. It has, of late years, been almost rebuilt by the present Duke; it extends in front to the length of 568 feet from east to west. The body of the building is of four stories; and in its southern front stands the tower of the original castle, by much ingenuity making a part of the modern mansion, and rising many feet above it. The wings are of two lofty stories, connected by galleries of two lower stories; and beyond the wings, buildings are extended equally to either hand, of one floor and an attic story. The whole of this vast edifice, externally, is of white free-stone.

The hall is embellished by a copy of the Apollo Belvidere, and of the Venus de Medicis, beautifully executed of statuary marble by Harwood. Here also, by the same ingenious statuary, are busts of Homer, Caracalla, M. Aurelius, Faustina, and a Vestal. At the bottom of the great staircase are busts of Julius Cæsar, Cicero, and Seneca, all raised on pedestals of Sienna marble. With these last, stands a bust of Cosmo the Third, Duke of Tuscany, (connected with the family of Gordon,) on an elevated pedestal.

The first floor contains the dining-room, drawing-room, breakfast-room, the state bed-chamber, and dressing-room; and several other elegant apartments. The side-board is within the recess of the dining-room, separated by lofty Corinthian columns of Scagliola, in imitation of verd antique marble. In this room are copies, by Angelica Kauffman, of Venus and Adonis, and of Danae, by Titian; of Abraham and Hagar, of Joseph and Potiphar's wife, by Guercino; of Dido and St. Cecilia, by Domenichino; besides several portraits. In the drawing-room is a portrait of the Duke of Gordon, by Raeburn; and of the Duchess, by Sir J. Reynolds. In the breakfast-room is a copy, by A. Kauffman, of the celebrated St. Peter and St. Paul, the masterpiece of Guido Rheni, esteemed the most valuable in the Lampiori palace, at Bologna, and one of the best paintings in the world. Ten thousand sequins, it is said, have been offered for it. Various other paintings adorn this apartment.

The library is in the third, and the music-room in the fourth floor, both directly over the dining-room, and of the same dimensions. The

library contains several thousand volumes, and is furnished with geographical and astronomical instruments. There is a folio manuscript of the Vulgate Bible, and two MS. Missals, elegantly illuminated. There is also a MS. of Bernard Gordon's *Lillium Medicinæ*, with the date 1319, and the names of the copiers at the end.

The most remarkable pictures at Gordon Castle, are a full length of James the Sixth, by Mytens. At the time of the Revolution, the mob had taken it out of Holyrood House, and were kicking it about the streets, when the chancellor, the Earl of Finlater, happening to pass by, redeemed it out of their hands. A portrait of James, Duke of Hamilton, beheaded in 1649, in a large black cloak with a star, by Vandyck; a half length of his brother, killed at the battle of Worcester, by the same artist. William, Duke of Hamilton, president of the Revolution parliament, by Kneller; Lord Banff, aged ninety, with a long white square beard.

On the highway, between Fochabers and the Spey, is the gate which leads to Gordon Castle, consisting of a lofty arch between two domes. It is embellished by a handsome battlement within the gate. The road winds about a mile through a green parterre, skirted with flowering shrubs and groups of tall spreading trees, till it is lost in an oval, in the front of the castle. There is, besides this, another approach from the east, sweeping for several miles through the varied scenery of the park (which is nearly twelve square miles in extent) enlivened by different pleasant views of the country, with the river and the ocean.

The castle stands on a low flat, at some distance from the Moray Frith; the ground immediately rises towards the east, about twenty feet in height. A second flat of considerable extent succeeds, which terminates on the side of a considerable mountain. The wood, without the appearance of design, is disposed upon the plain in a variety of pleasing forms; and on the side of the mountain above, it exhibits a boundless forest, affording coverts for vast numbers of mountain-deer, and containing in its skirts an ample inclosure stocked with fallow deer.

The present Duke was born in 1743, and succeeded his father, Cosmo Gordon, the late Duke, in 1752. His Grace, in 1767, married Jane, daughter of Sir William Maxwell, of Monteith, Bart. by whom he has issue George, Marquis of Huntley, born in 1770, who was called to the House of Peers April 11, 1807, by the title of Baron Gordon, of Huntley, in the county of Gloucester; and has greatly distinguished himself in the army. The daughters are—Charlotte, married, in 1789, to Charles, Duke of Richmond; Madeline, married, first, in 1789, to Sir Robert Sinclair; and, secondly, in 1805, to Charles Palmer, Esq. of Luckley Park, Berkshire; Susannah, married, in 1793, to William, Duke of Manchester; Louisa, married, in 1797, to Charles, Marquis Cornwallis; and Georgiana, married, in 1803, to John, Duke of Bedford.

(The drawing of Gordon Castle, and those of Castle Forbes and Duff House, were made from the accurate Sketches of Mr. Hay, of W. Banff. For the above description of Gordon Castle, the proprietors are chiefly indebted to the "*Beauties of Scotland*.")

CONTENTS OF THE FIRST VOLUME.

CONTAINING SEVENTY-TWO ENGRAVINGS.

ENGLAND.

NAME.	COUNTY.	POSSESSOR.
HENGRAVE HALL..... } (GATEWAY.—Title) }	<i>Suffolk</i>	SIR THOMAS GAGE, BART.
BATTLEDEN	<i>Bedfordshire</i>	SIR G. O. PAGE TURNER, BART.
BEAUMONT LODGE....	<i>Berkshire</i>	VISCOUNT ASHBROOK.
DITTON PARK.....	<i>Buckinghamshire</i> .	LORD MONTAGU.
DORNEY COURT.....		SIR C. PALMER, BART.
DROPMORE.....		LORD GRENVILLE.
STOKE PARK.....		JOHN PENN, ESQ.
STOWE.....		MARQUESS OF BUCKINGHAM.
DITTO, GENERAL VIEW....		DITTO.
EATON HALL	<i>Cheshire</i>	EARL GROSVENOR.
DITTO		DITTO.
CHATSWORTH.....	<i>Derbyshire</i>	THE DUKE OF DEVONSHIRE.
KEDLESTON.....		EARL SCARSDALE.
WILLERSLEY CASTLE..		R. ARKWRIGHT, ESQ.
COLLIPRIEST	<i>Devonshire</i>	JAMES HAY, ESQ.
ENDSLEIGH		THE DUKE OF BEDFORD.
FORD HOUSE.....		AYSHFORD WISE, ESQ.
LUSCOMBE.....		CHARLES HOARE, ESQ.
BRANCEPETH CASTLE.	<i>Durham</i>	M. RUSSELL, ESQ. M. P.
AUDLEY END	<i>Essex</i>	LORD BRAYBROOKE.
AMPORT HOUSE.....	<i>Hampshire</i>	MARQUESS OF WINCHESTER.
BROADLANDS		VISCOUNT PALMERSTON.
FROYLE PLACE		SIR T. MILLER, BART.
HACKWOOD PARK.....		LORD BOLTON.
HURSLEY LODGE		SIR W. HEATHCOTE, BART.
CASHIOBURY	<i>Hertfordshire</i>	THE EARL OF ESSEX.
GUBBINS.....		THOMAS KEMBLE, ESQ.
HATFIELD HOUSE.....		MARQUESS OF SALISBURY, K. G.
PANSHANGER		EARL COWPER.
TEWIN WATER		HENRY COWPER, ESQ.
KIPPINGTON.....	<i>Kent</i>	F. M. AUSTEN, ESQ.
KNOLE.....		THE DUCHESS OF DORSET.
DO. FIRST QUADRANGLE....		DITTO.
.....		M. LAMBARD, ESQ.
MONTREAL		LORD AMHERST.

NAME.	COUNTY.	POSSESSOR.
COLE ORTON HALL.....	<i>Leicestershire</i>	SIR. G. H. BEAUMONT, BART.
LANGTON HALL.....	.....	REVEREND JAMES ORD.
HOLKHAM HALL.....	<i>Norfolk</i>	T. W. COKE, ESQ. M. P.
ABINGTON ABBEY.....	<i>Northamptonshire</i>	J. H. THURSBY, ESQ.
ALTHORPE.....	.....	EARL SPENCER, K. G.
DITTO.....	.....	DITTO.
CASTLE ASHBY.....	.....	MARQUESS OF NORTHAMPTON.
DALLINGTON HOUSE...	.....	VISCOUNT ALTHORPE.
DELAPRE ABBEY.....	.....	EDWARD BOUVERIE, ESQ.
HARLESTONE.....	.....	R. ANDREW, ESQ.
HORTON HOUSE.....	.....	SIR G. W. GUNNING, BART, M. P.
WAKEFIELD LODGE....	.....	THE DUKE OF GRAFTON.
WICKEN PARK.....	.....	LORD CHARLES FITZROY.
CLUMBER.....	<i>Nottinghamshire</i>	THE DUKE OF NEWCASTLE, K. G.
CAPHEATON.....	<i>Northumberland</i>	SIR J. SWINBURNE, BART.
SHERBOURN CASTLE...	<i>Oxfordshire</i>	THE EARL OF MACCLESFIELD.
BEECHWORTH CASTLE.	<i>Surrey</i>	H. PETERS, ESQ.
CLAREMONT.....	.....	PRINCE LEOPOLD OF SAXE COBOURG.
FARNHAM CASTLE.....	.....	THE BISHOP OF WINCHESTER.
LOSELEY HOUSE.....	.....	T. MORE MOLYNEUX, ESQ.
SANDERSTEAD COURT.	.....	S. R. LUSHINGTON, ESQ. M. P.
SHIRLEY HOUSE.....	.....	J. MABERLEY, ESQ. M. P.
KIDBROOK.....	<i>Sussex</i>	LORD COLCHESTER.
SHEFFIELD PLACE....	.....	EARL SHEFFIELD.
FOUR OAKS HALL.....	<i>Warwickshire</i> ...	SIR E. C. HARTOPP, BART.
OFFCHURCH BURY.....	.....	MRS. KNIGHTLEY.
CROME COURT.....	<i>Worcestershire</i> ...	EARL OF COVENTRY.
HAGLEY PARK.....	.....	LORD LYTTLETON.
HAREWOOD HOUSE....	<i>Yorkshire</i>	THE EARL OF HAREWOOD.

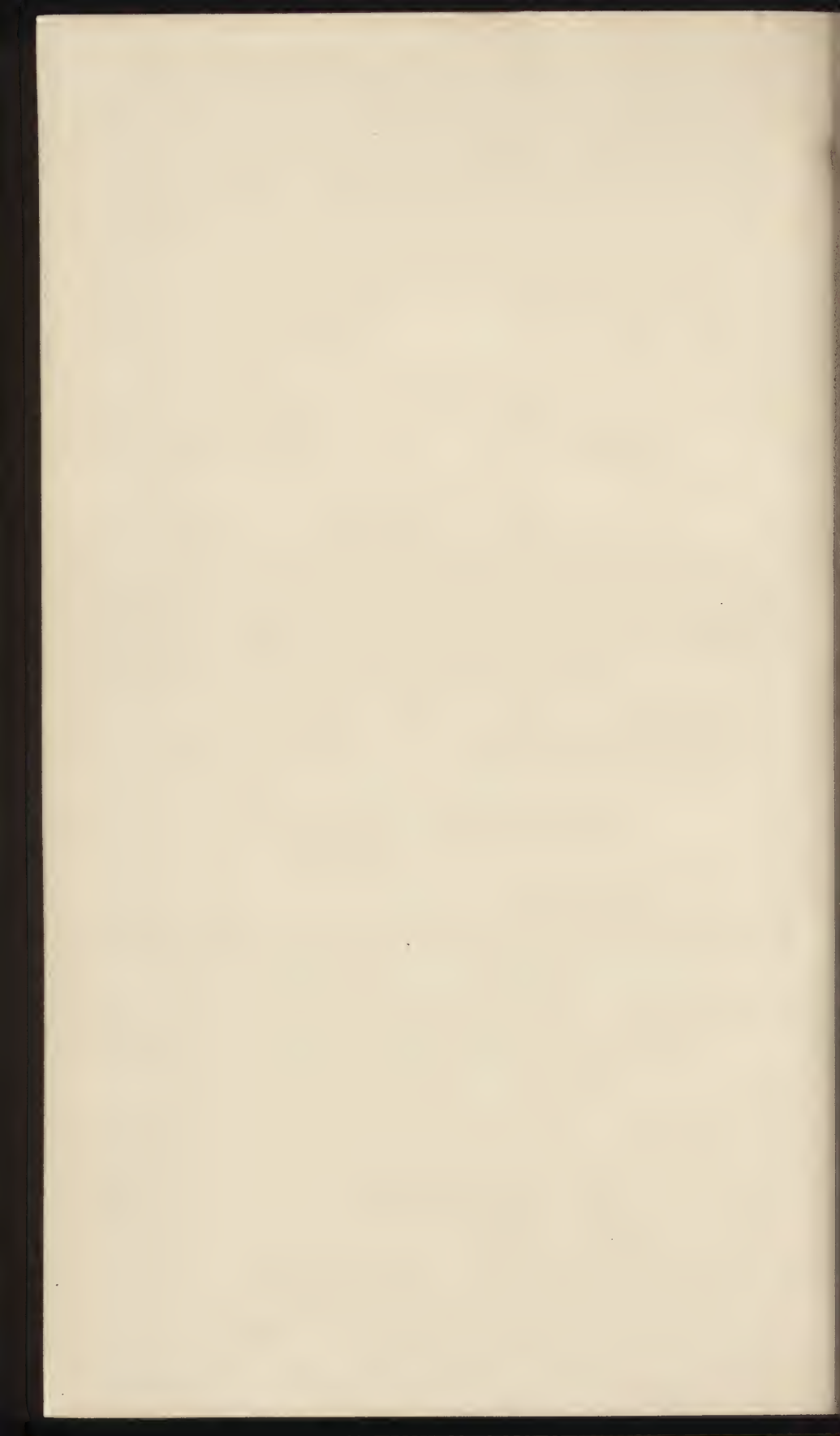
WALES.

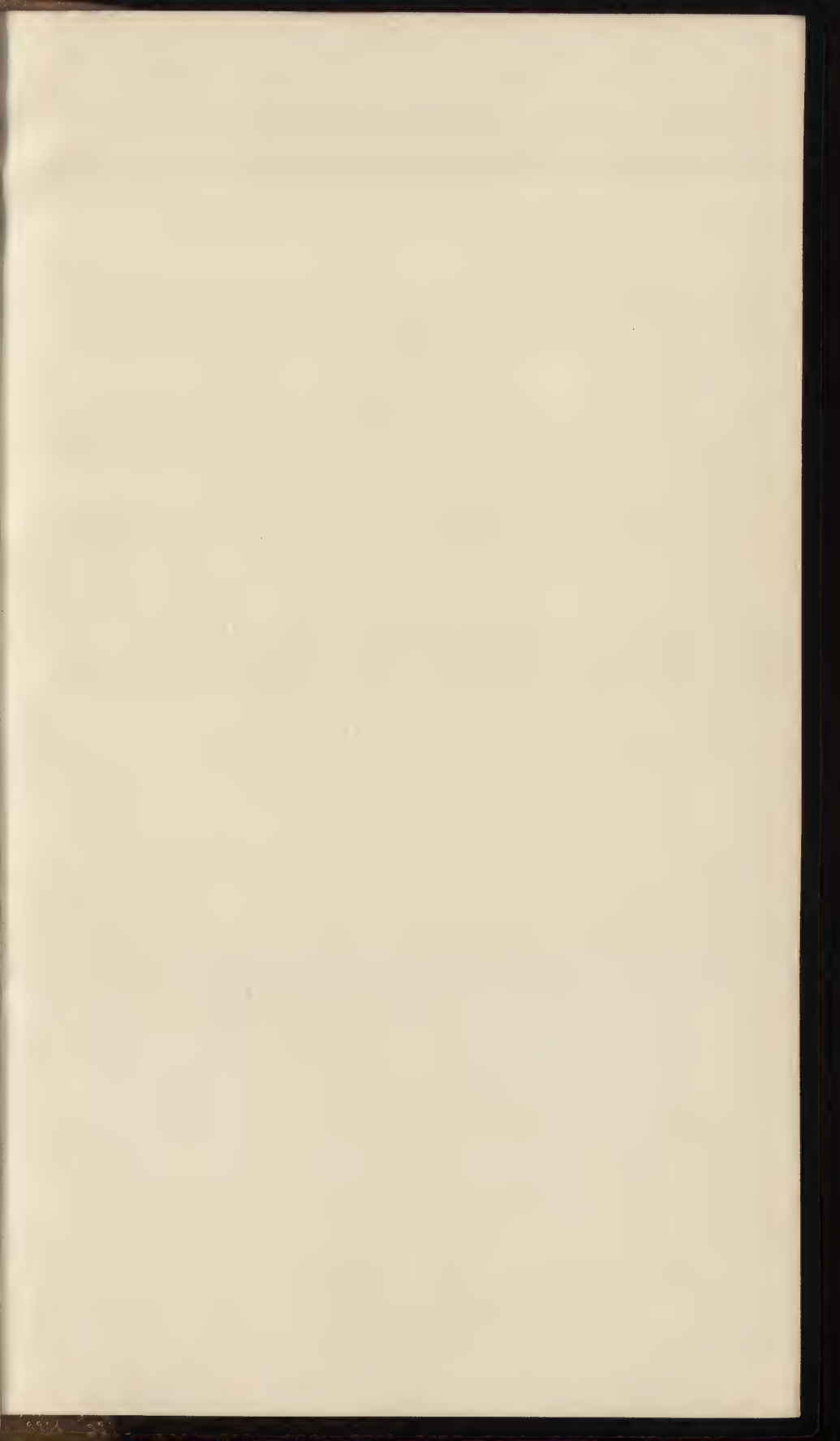
PENGWERN PLACE.....	<i>Flintshire</i>	SIR E. PRICE LLOYD, BART. M. P.
TREVALYN HALL.....	<i>Denbighshire</i>	JOHN BOYDELL, ESQ.
GNOLL CASTLE.....	<i>Glamorganshire</i> ..	H. GRANT, ESQ.
MIDDLETON HALL....	<i>Carmarthenshire</i>	SIR W. PAXTON.

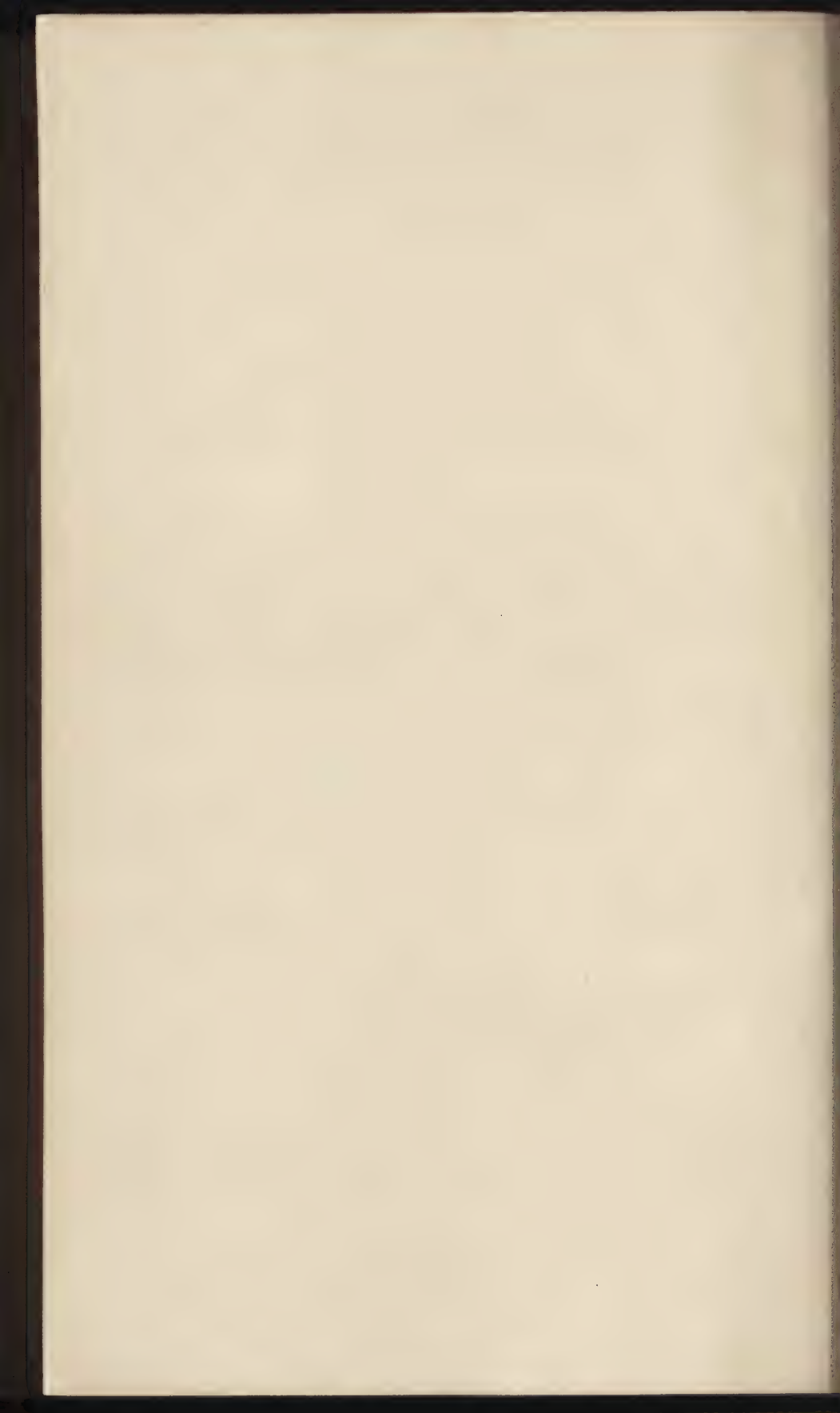
SCOTLAND.

BUCHANAN PLACE.....	<i>Stirlingshire</i>	THE DUKE OF MONTROSE, K. G
CASTLE FORBES.....	<i>Aberdeenshire</i>	LORD FORBES.
DUFF HOUSE.....	<i>Banffshire</i>	THE EARL OF FIFE.
GORDON CASTLE.....	THE DUKE OF GORDON.









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